

BIM BAM BOOM

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VOLUME 2 NO. 3

ISSUE NO. 11 — \$

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- RUTH BROWN
 - VITO & THE SALUTATIONS
 - BOB KNIGHT FOUR
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 - SUPREMES
 - DESIRES
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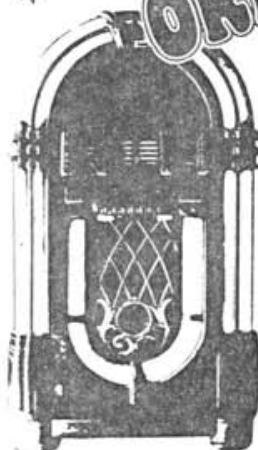
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BRONX, NEW YORK 10469

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EDITORIAL

Hello Again!

As has been our practice in the past, we would like to begin by expressing our gratitude to our readers and advertisers, this time for the overwhelming support of our format change. We are pleased that we appear to be succeeding in our ever-increasing effort to reach the broadest possible audience.

Our congratulations and best wishes are extended to two of our associates who are meeting with success in other endeavors; firstly, to Phil Groia, one of our fine regular writers, who has just had published one of the most painstakingly researched books in our field entitled "THEY ALL SANG ON THE CORNER", and, secondly, to George Hansen, our cartoonist, whose work was featured, in full color, on the cover of a recent issue of the CHICAGO SUN TIMES magazine.

PLEASE NOTE !

Because of our increased circulation, we have several subscribers with identical names who have changed their address. If you have moved, please send us your change of address along with the last mailing label you received.

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THE MAIL BAG

I have the latest issue of BBB before me and the mildest thing I can say about it is "Dynamite". You and your staff are to be commended on what has obviously been a major re-shuffling of the magazine. I am certain that these changes, which are apparently aimed at giving BBB more "mass-appeal" will pay off in increased circulation and revenue. I am very concerned however, that the changing aspect of the magazine will not be well received by many of your old-line readers - the serious collectors. I can see that everything you have done is smart in a business angle. My personal viewpoint is that the new BBB offers little of interest to me in the pursuit of my hobby.

Pete Grendysa

The contents of issue #10 distress me. The last paragraph of the Editorial portends a change from R & B to a potpourri of musical pap. This may permit broader distribution at first but will possibly cost you the collectors and R/B buffs. Be a leader in the field in which you excel instead of attempting to compete with other successful publications

Paul Bennett
Willingboro, N.J.

Issue #10 was fantastic. BBB is progressing very well. The feature stories are great. I didn't like the cartoon "Johnny Angel" and feel that another article could have been put in its place.

Nick DeMeo
Ft. Walton Beach, Fla

I have to congratulate you on issue #10. I am 16 years old and just started getting interested in R/B music about a year ago. I enjoyed issue #8 and #9 but found it very hard to get interested in the "deep" groups of the fifties because I never heard their records. The new format is great since I know the records by the groups written about. Please keep up the good work and keep those popular group articles coming.

Tom Greespan
Boston, Mass.

What happened to the useful collectors handbook you used to turn out? You have in issue #10 come out with the most disappointing issue of your career. I would much rather have the content of issue #1. We collectors have been ignored for more than 10 years and now the best magazine in the field has changed its format to include all types of music. If I don't find what I am looking for in your magazine I will have to search elsewhere for it. Publish this if you wish and call it "A Search For Something Useful". Please bring back that good group stories. I hope I will still be reading issue #16...

Frank Polosky
Sharpsburg, Pa.

May I congratulate you on Issue #10, a giant step backwards for Rhythm and Blues.

Don Riswick
Norfolk, Va.

I had a great response from my ad in issue #10. Your magazine is simply fantastic.

Sevy Alexander
Franklin, Mass.

What can I say without sounding like the average reader. What a knockout! I am very impressed with the latest issue - truly outstanding! Very professional, and I congratulate you and all the others who had a hand in the production and layout...

Art Mariano
San Mateo, Calif.

The above represent a mixed bag of reactions which we have received from our readership, with respect to the admittedly radical format change recently undergone by the magazine. We have always encouraged, and continue to do so, reactions from our readers, no matter how adverse or critical.

It is our aim to provide a meaningful publication for all those interested in the music of the fifties and sixties, be it record collectors or a less specialized audience. As we think has been demonstrated with this issue, the magazine will offer sufficient content to satisfy every faction of our audience.



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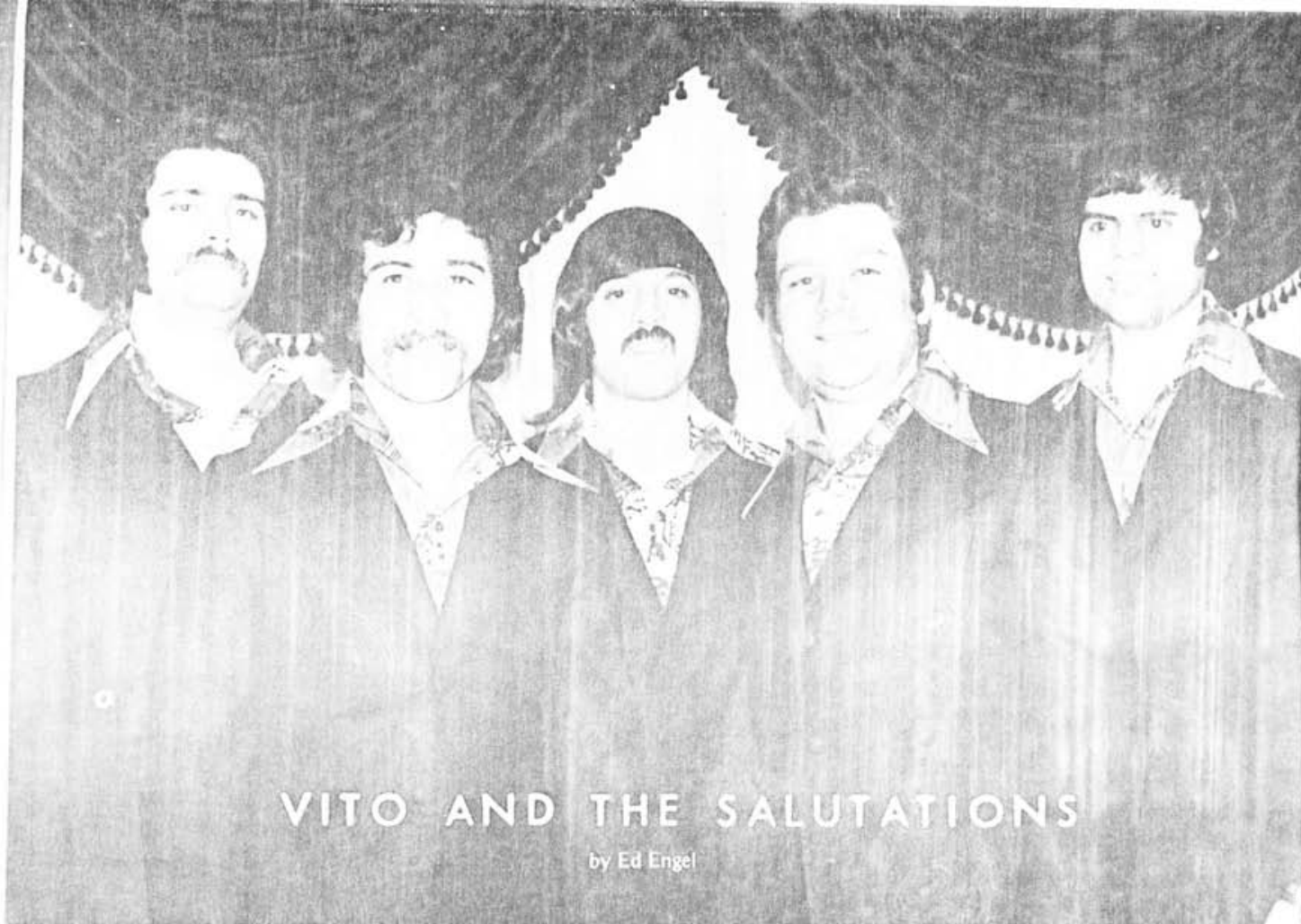
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VITO AND THE SALUTATIONS

by Ed Engel

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BLAST OFF

This is the Jock
And I'm back on the scene
With my record machine.
Sayin' ooh - poo - pa - doo
And how do you do,
Greetings - Salutations
Mommios and Daddios
With no further procrastinations... Here are...
Vito And The Salutations

Does fate play a role in your life? For five young men from Brooklyn, New York, it did one summer night on a street corner.

Vito Balsamo, only fourteen, and some local neighborhood friends were harmonizing, as they often did in front of a movie theater on Church Avenue, when producer Dave Rick, who was so impressed, offered to sign them to a recording contract. They were skeptical at first but by the end of the week, Dave had signed them to a recording contract with Jerry Roth of Rayna Records.

Within the next month, Vito and The Salutations were in the studio cutting records. The name of the group was taken from a statement made famous by Douglass "Jocko" Henderson (WHAT - Philadelphia and WOV - WADO - New York). "Greetings - Salutations, Ooh - pooh - pa - doo and How do you do?" This was the familiar opening often used on his ever popular "Rocket Ship Show".

The group recorded a demo of "Look At The Moon" and "Gloria", the song they sang when Dave Rick first heard them.

Again as fate would have it, even though the group was against it from the very start because of the many versions already released, (especially The Passions just the year before) "Gloria" was to be their first release in late 1961.

This record went on to become a big New York hit, and one of the best versions of "Gloria" ever to be recorded.

The group consisted of Vito Balsamo (lead and baritone), Shelly Buchansky (first and second tenor), Lenny Citrin (bass and baritone), Randy Silverman (lead and first tenor), Lenny Citrin (bass and baritone), Randy Silverman (lead and first tenor) and Frankie Fox (bass and baritone). The group came from Brownsville and Canarsie. Most of them attended Jefferson High School. It would be a rare day when you couldn't catch Shelly, Lenny and Frankie cutting classes to harmonize in the boys' room with The Paragons, another famous singing group. Also attending the school at this time was Mike and The Utopians and Speedo and The Impalas, two of the earliest of the racially mixed singing groups. With this kind of background, and having such early R&B groups as The Flamingos and The Moonglows as their favorite artists, it was only fitting for their next release to be "Your Way". Their white version of The Heartbeats' classic received very little air play and again real success eluded the group. The "B" side, "Hey, Hey Baby" was written by Frankie when he was thirteen years old, along with Dave Rick.

Now they moved to Herald Records, where the inevitable happened. Their third release, "Unchained Melody" became a million seller in 1962. Their false tenor and unique bass sound became their trademark. Many groups have copied them, but never quite achieved the success Vito and The Salutations had. Their follow-up record was "Extraordinary Girl" again displaying their unique sound. The "B" side, "Eenie Meenie" was written by Jerry Williams now known as "Swamp Dog", a famous blues singer. He also played bass on each recording. Just when it looked as if fame and fortune was coming their way, Herald Records had financial problems and declared bankruptcy.

The group moved over to Wells, a division of Fargo Records, and now had Norman Bergen writing and arranging for them. Norman did the musical arrangements for "Oh Calcutta" and recently "Candida" by Dawn.

From here, in 1965 the group moved to Apt, a subsidiary of ABC Paramount Records. They had a few more releases and then they released their last recording, "Hello Dolly" on Rust, the Laurie subsidiary. This fast version was similar to the one recorded by The Stage Hands.

The group made several TV appearances with Dick Clark, and Clay Cole and several live shows with Murray The K. The success of "Unchained Melody" lead to other performances as well, such as The Roosevelt Theater in Harlem in late 1962 where they were backed by a young and unknown guitarist named Jose Feliciano.

By late 1965, different interests and business interests lead Vito and The Salutations into retirement. Vito joined a group called The American Flyer and also a group called The Kelloggs who were named after the cereal, and had a morning TV show in Philadelphia. They also had a record on The Laurie label, "Snap, Crackle and Pop".

Randy recorded "That Old Black Magic" with a group called The Attitudes on the Times Square label, a fine

acappella recording. The flip side, "Mama's Doin' The Jerk" was written by the group composed of Randy (lead), Steve Feinberg (first tenor), Marty Ziegler (second tenor), Al Brum (bass) and Art Benuanutti (baritone).

The group was reformed for a Hunter College revival show in September 1971. Frankie Fox, at the time, was a school teacher in the Virgin Islands flying in especially for this show. It was after the show that Frankie Hidalgo joined the group. Frankie sings lead, baritone and first tenor.

Today they are all holding down full time jobs, but are playing night clubs and oldies shows in the tri-state area. Together with their drummer, Vinny Cognato, they are waiting for another smash hit to come their way. In the meantime, they have just released an album (their first) entitled "Vito and The Salutations Greatest Hits". This album includes "Be My Girlfriend", previously unreleased and cut in early 1962 on the same session as "Your Way". Also on this album are four outstanding acappella cuts done exactly as you would expect from the group. Their manager and producer, Dave Rick has many unreleased sides still in the vault by the group. We hope to see some of these released in the near future.

Vito and The Salutations always seemed to be recording revival records before the revival scene came about; "Gloria", "Unchained Melody" and "Your Way". Now that it's here, there is no way success can escape the group on their comeback trail.

Let's all wish them luck and many smash hits in the near future.



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RUTH BROWN

by Galen Gart

Those who are familiar with the rhythm and blues era of the 1950's will need no introduction to Ruth Brown. Her output of some 87 recorded sides released by Atlantic between 1949 and 1962 established Ruth as the label's most prolific (therefore, top-selling) artist of the decade, even surpassing the recorded totals of luminaries like Ray Charles, Clyde McPhatter, LaVern Baker, The Drifters and Joe Turner.

Further attesting to her popularity were five "number one" hits on The Billboard R&B best-seller charts made by Ruth Brown during her career. These were "TEARDROPS FROM MY EYES", (1950-51), "5-10-15 HOURS", (1952), "MAMA, HE TREATS YOUR DAUGHTER MEAN" (1953), "OH, WHAT A DREAM", (1954) and "MAMBO BABY", (1954).

As a performer, "Miss Rhythm" as she came to be known, was in constant demand by club owners and theatre bookers during this time, and was well known for her touring with tenor saxman Willis Jackson, whom she later married. She was also a vital part of the pop music scene, and made numerous appearances at Alan Freed's Rock and Roll extravaganzas at the Brooklyn Paramount and other large theatres.

Ruth now resides in Deer Park, Long Island, and has an 18 year old son, of whom she is quite proud. She has only recently come out of "retirement" to try her hand at singing again professionally. Her latest recording, "The Real Ruth Brown" is on the Cobblestone label.

Present at the interview was Ruth's new group consisting of Don Pullen (organ), David "Bubba" Brooks (tenor sax) and Al Hicks (drums).

GG: First off, I'd like to thank you...

RB: It's my pleasure.

GG: You were born in Portsmouth, Va.?

RB: That's right, on January 12.

GG: And your father was a clergyman?

RB: Yes, a Methodist clergyman.

GG: And you yourself had religious training as far as singing in gospel choirs?

RB: Yeah, that was actually my first musical experience.

GG: I understand that at first your family particularly your father, was set quite against you singing blues music.

RB: Very much so. Oh, definitely, not partially against it but entirely and completely, like, "I put my foot down, you know, either you sing in church or not at all", that was the ultimatum that was given....But I

guess that was synonymous with the average young person at that time.

GG: That was one of the things I wanted to ask you. Was that attitude peculiar to your family, or did you know of a lot of families with the same views?

RB: Oh, most were that way because of the religious training in the home. I'm sure Don experienced the same thing, you know. Even he's much younger, but that was something at that particular time that was a part of the home. Religious training went along with the upbringing of the child and regardless of what our outlook on life was, as long as we were under the control of the parent, which is a little different from now, we had no alternative but to attend the church.

GG: Would you say that was part of the era, the fact that such a distinction was made between singing the blues and singing in church?

RB: Yes, I would say that was because there was not that much of a definite understanding about show business, so to speak, and anything that was outside the church was considered "devil-doing" and bad for the soul of the individual.

GG: How did you start listening to blues music and who were some of the artists you first listened to?



- RB: Well, I actually didn't listen to blues first. My first idol was the lady — one of whose tunes I did on the last show...Billie Holiday...was actually one of my very, very favorites at the beginning, and it's actually a little known fact, but when I first started recording, I did not do blues. I started doing, uh semi-ballads. "SO LONG", was my first recording and that was definitely not the blues. And actually, the blues did not come along until at least . . . 1952, in that era. But the first recordings I made back in '49.
- GG: Yes, but how were you first exposed to blues music?
- RB: I became exposed to it for financial reasons. I knew about the blues long before I got into it but I got into it strictly for financial reasons & somewhere along the way it became a very personal thing, you see. But in the beginning, it was just a way out, a way out and up.
- GG: Is this eventually how you overcame your family's objections to singing blues?
- RB: I never actually overcame my father's objections because he never really approved of it, not up until the time he passed. But my mother was a sort of individual who felt that anything I wanted to do, if the talent was there, she felt that all she could do was stand behind me and help me do that. But my father never really finally approved of it.
- GG: And the fact that you were successful didn't change his opinion?
- RB: Well, for a while, but really, he never really approved of it.
- GG: I saw you quite a while ago on a television show in New York, the Joe Franklin show and at the time you told a story about a certain singer that you were in the habit of..I won't say copying, but modelling yourself after, and...
- RB: The same lady we're speaking of, Miss Holiday. As I explained to you in the beginning, any young person starting had to start somewhere, and in so doing had some idol that they patterned themselves after. In the very beginning, I was just way-out on Billie Holiday. I thought she was like the last thing. I tried to emulate her in every way, in her phrasing and everything. I was working at the Cafe Society in Greenwich Village one night and she happened to come in....I was elated because I thought this was great. I was not experienced enough to know that I should at least have gotten permission from her to stand up and do her whole entire act *verbatim*. This is what I did. And somewhere along the line, when I got into "LOVER MAN", she just got tired of the whole bit because I was doing the phrasing, the hand movements, the facial expressions, even to the gardenia in the hair. I had all of this.
- GG: What did she say to you, exactly?
- RB: She upset the table where she was sitting. She got up hurriedly, the table turned over, the glasses rolled everywhere, you know, on the floor and she just stalked out and stalked to the dressing room and as she was going alongside of the wall, she was saying a few things to me that I won't repeat for your tape. I don't want you to have to bleep it, you know. But finally, when I got back to the dressing room, she gave me a very, very good...reading, you know. At the time, it hurt very much because I thought it was unkind on her part...but later on...what she said to me was "Why do you have to copy me? If you're going to copy me, who's going to copy you?" See, it's not that you need to be like anyone, because you have something of your own you can build on. I think that's what turned me around and caused me to start looking for my own style.
- GG: Was this before or after you started working with some of the big bands?
- RB: Before. This was in a period when I was just table-hopping from small club to small club, so to speak. I got into Cafe Society through Cab Calloway, who had a little influence with Barney Josephson, who at that time ran Cafe Society. Certain rooms in that era, you'd be glad to get into regardless of what the pay was, just to be able to put it in your pressbook and say "Look, I worked here...."
- GG: Blanche Calloway was your manager at one time. How did you get to meet her?
- RB: It's a long story. I had been singing with USO shows, camp shows around in Virginia and I worked my way as far as Petersburg, Va. From Petersburg, a club owner there named Moe Barney sent me to Detroit to a club called the Frolic Show Bar, which was owned by a friend of his. At the time I was just getting work by one club owner calling another and saying "Here's a singer who I think is good enough to work the room". While I worked at the Frolic Show Bar, Lucky Millinder's orchestra came into town to play what was then a very important theatre in Detroit called the Paradise. Along with him was the Stan Kenton Orchestra, and Charlie Parker and they all came into the club that I was working this particular night. Lucky hired me on the spot as his band vocalist and when they left that Friday, I left with the band. I only got a chance to sing with the orchestra once. I travelled with them for about three weeks before I actually got to sing. The first night was on a 4th of July in Washington, D. C....(and in the band were such names as Billy Mitchell, Charlie Shavers, Jimmy Nottingham, Al Grey...during intermission, I went to the refreshment stand and I brought back some sodas for some of the fellas in the band. But Lucky took it as offensive, the fact that I went back and bought sodas. He said "I'm paying you to be a vocalist, not a barhop". Those were his words and he continued.... "And on second thought, now that I'm sober and can hear you, I don't think you can sing after all". (At this point, the tiny dressing room where the interview was held erupted into laughter.)....I was fired right there that night and left stranded, so to speak, because the band moved on without me. There was a club about a block away from where we were working called the Crystal Caverns so I called this club and I asked to speak to whoever was in charge. I was about 200 miles from home but I didn't have the

- price of the bus ticket and pride would not allow me to call back, because my father had already told me, "Once you leave, don't call". At that time Blanche Calloway (Cab Calloway's sister) was in charge of the club. I explained to her what my situation was, I was just looking for a job to work long enough to earn transportation back home. She put me on that night as a guest artist to see how the crowd would receive me. I was received very beautifully and so she hired me...for a week but I stayed there for about 16 weeks. She became my manager at that time.
- GG: You were doing ballads more or less at this time?
- RB: Oh yes. Well, at that time I was doing everybody else's material. After Billie Holiday put me down, I picked up Dinah Washington's....So I was doing everything that Dinah ever did and some of Sarah's things but I wasn't technically capable of doing everything that "Sassy" was doing at that time. But Dinah I could sort of pick up pretty easily.
- GG: About what year was this?
- RB: I hate to tell you...1949, mmm....
- GG: Soon after that you landed a contract with Atlantic.
- RB: Yes, the way the contract came about was there was a disc jockey at that time in Washington named Willis Conover, he's now with the Voice of America. At that time he was a local disc jockey and he came into the club one night and heard me. He called Ahmet Ertegun of Atlantic Records and told him, "There's a girl singing here you should hear." They spoke to Miss Calloway on the phone and they sort of signed me sight unseen. We left Washington and en route from Washington, going to New York to record, we had an awful automobile accident. I was hospitalized for about a year before I got there.
- GG: I want to talk about some of your early recordings. You recorded "SO LONG" and on the back of that was "IT'S RAINING" with The Eddie Condon Orchestra.
- RB: What a memory you've got. Yes, that's correct, that's the very first record.
- GG: Soon after you recorded a song called, "I'LL GET ALONG SOMEHOW", a song which was also done by a singer who was on the scene at the time....
- RB: Larry Darnell. Yes, we both had records out on it, Part I and Part II.
- GG: I'm interested in how you got to duplicate or to share that recitation passage that occurs in that tune.
- RB: It's a very strange thing. Actually, Larry Darnell had a recording on it, and so did I. But that tune was made famous long before either of us got a chance to record it, by a young man who is still probably working in the smaller clubs somewhere, Bobby Marshall. I heard the tune done by Bobby in Detroit long before I was in Lucky's band. It was his showstopper, every night he did it. To be truthful, both of us practically lifted it because he just didn't get the opportunity to record and we did.
- GG: Who suggested that you use the song?
- RB: I did. I did it because it was one of the things I was doing in my act at that particular time.
- GG: Could you describe very briefly what it was like to record for Atlantic at the time. I understand that at the very early part of their existence they actually used their office as a recording studio.
- RB: That's true. In fact, when I signed with Atlantic Records, I was the only vocalist that they had. They had one room, approximately twice the size of where we are now and it was located over Stillman's Gym. I think at that time the only artist that they had was a guitarist named Tiny Grimes and a bandleader out of Virginia named Joe Morris and Ivory Joe Hunter and myself. I was the first single female vocalist that they signed. I watched them grow over the years. They moved. They're quite a big corporation now.
- GG: As a matter of fact, up until 1969, you were the most prolific artist that Atlantic had. You had the most number of single sides released.
- RB: Very true.
- GG: Were there many unreleased sides that you did that never came out?
- RB: Oh yes. Well, they have quite a catalog now, if they ever decide to do anything. In fact, there are about five or six volumes of the History of Rhythm and Blues that're out now, that don't have anything that they've taken off the shelf in them. They have enough things that we've done, even though they have many things they never released.
- GG: Your first "jump" type of hit was "TEAR DROPS FROM MY EYES", which is incidentally one of my favorite recordings by you.
- RB: Thank you.
- GG: I was wondering whose decision it was at the time to switch from ballad-type tunes to the "jump" things which were going in the early fifties.
- RB: Herb Abramson, who at that time, was Vice President at Atlantic Records, had a staff writer, Rudy Toombs. Rudy was originally from the West Coast. He came East and he brought, like an envelope of material and he came to Atlantic and said "I've got a tune for Ruth Brown", because in my nightclub act I was doing things with a beat. But on my records at that time, I was doing mostly ballads. And I was doing things like "GOOD FOR NOTHING JOE". Rudy gave this song "TEARDROPS" to Herb Abramson and Herb suggested that I do it. At that time, an artist didn't have that much to say about what material they would or would not do. Contract said you recorded and whatever they gave you, in order to record, you went ahead and did. That's how I came about with "TEARDROPS". It was the last thing I expected for it to break like it did. Luckily it did, and it changed the whole thing and I think that after that time, I hardly ever got a decent ballad to do.
- GG: Well, I wouldn't say that....
- RB: Well, a few of them but they weren't "A" sides because after that it was "5-10-15 HOURS" and "MAMA, HE TREATS YOUR DAUGHTER MEAN" and that set the whole trend. After that, I was labelled a "rock and roll" singer, which I don't believe to this day I ever was.

GG: You didn't consider yourself a rock and roll singer?
 RB: Rhythm and Blues, yes. But not a hard rock singer.
 GG: On that particular record "TEARDROPS FROM MY EYES", Budd Johnson did the arrangement. Could you describe what it was like working with that band?
 RB: He's a beautiful man, he's still very much alive and very much active.
 GG: Did you have a major part in the arranging?
 RB: No. Nothing at all to do with the arrangement. At that time all you did was go in, sit with the pianist and they got you a key and you arranged and then they would say "Come back on Wednesday". When you got in, the band would be there and they'd run it down once to let you hear it and say "let's make a take", and see what happens. And there have been occasions when you could make as much as 40 takes before they got a good one. We never fortunately went that way. The record, I think, was set by a group who made "SH-BOOM". I know you know...
 GG: The Chords.
 RB: The Chords. They had the record of making takes. They made 104 takes on "SH-BOOM" and that wasn't the hardest song to sing either.
 GG: Was the Budd Johnson arrangement written out or were they given a key and they just sort of worked it out?
 RB: No, that was not faked, that was written. At the time there were just usually the tenor saxophone and perhaps a guitar and bass....that was the basic thing. They didn't use all the voices and the electronic equipment like they do now.
 GG: At this time, you started to become a singer of "jump" tunes, rather than a jazz singer....
 RB: Rhythm tunes.
 GG: Rhythm tunes. Okay. And during this period you started touring with the Willis Jackson band.
 RB: Eeuuchh...(jokingly). I don't know if I want to go on with this interview. No, that's all right. I'm just kidding. Yes, that's very true. We toured together as an act for about six years.
 GG: I take it from your comment that you weren't very enthusiastic about playing with a rock and roll band?
 RB: Oh, no. On the contrary, we were doing just what was necessary to work at that time, because Willis was an alumnus of The Cootie Williams band, the reed section, you know? And Cootie by no means had a rock band. But I was thrust out into doing R&B one nighters and this is what we had to play. Don, who is now my right arm, so to speak, he was quite a young man, he remembers us coming to his town. Willis Jackson and I later became husband and wife and we have an 18 year old son.
 GG: If you had your choice at that particular time, what kind of music would you have done? Rather than rhythm tunes, would you have gone back to ballads?
 RB: As I told you in the beginning, I don't think at that time it really made such of a difference because I was quite young. I'm very choosy now, and all of a sudden some of the things that I've been singing for

years, as I have become older, I've started to listen to and I hear them altogether different now....There used to be an old saying, "I'm out here for a season and not a reason", you know. Well, I'm out for a reason now, that's because I love the music. It's important to me.

GG: Do you have any specific remembrances of clubs that you've played? I know that the 421 Club in Philadelphia was popular for rhythm and blues and the Earle Theatre.

RB: I received the name "Miss Rhythm" while I was working in the Earle Theatre in Philadelphia, from another male singer named Frankie Laine. I was working on the bill with him. He was called "Mr. Rhythm" at the time and one night he went out to introduce me and he said: "I think this young lady deserves the title "Miss Rhythm" and he called me "Miss Rhythm" and I held it from that time on.

GG: Your performance must have impressed a lot of people.

RB: At that time, they had what they called "Midnight Rambles". A "Midnight Ramble" is an experience that you've got to experience to understand it at all. This particular night we sort of veered away from what our regular set was and felt the audience out. We did blues and up-tempo things like we did tonight and by the time the set was over, everybody was sort of on their feet and the house was shaking. At that time, I was only an added attraction. I was not the feature on the show.

GG: Frankie Laine then was considered almost a "Rhythm and Blues" artist, perhaps because of the wide tone that he used. Did you find that he was equally popular with colored and white?

RB: Of course. I think it was quite an experience for me to work with him, not only just to work with him but I think I was probably one of the first ones trying to get his autograph the day we opened. One of the tunes that he did that I heard by him and I sang was "THAT'S MY DESIRE". Remember that? That was quite popular. I never thought when I was singing around home that I would ever get a chance to work with the man. He was very much a favorite.

GG: I'd like to talk about some of the writers of your tunes. You mentioned the other night in your act that the only tune you ever wrote was "MISS BROWN'S BLUES" in the key of C. I happened to notice on my copy of "HELLO LITTLE BOY", that the name "Brown" is credited. Is that you?

RB: "HELLO LITTLE BOY, DON'T YOU REMEMBER ME?". Yeah. That's a Brown composition. I haven't gotten any money for it, but it is.

GG: One other question about songwriters. One of your recorded songs is credited to a "C. Calhoun". I'd gotten some information from another source that this writer was actually Jesse Stone, an arranger for Atlantic. Is this true?

RB: There were a number of writers who used different names for publishing reasons. Yes, Calhoun was Jesse Stone.

- GG: About the time of "OH, WHAT A DREAM", which was around 1954, Atlantic started backing you with vocal groups, which were quite popular at the time. How did the vocal groups affect your career?
- RB: Not at all, because it was just for recording purposes. We never worked together after it was done. The record companies just did that for record sales as they figured two names together were stronger than one and we were both contracted to them. At that time, you had to do what the record company said or not record.
- GG: So you really had no feeling pro or con about the groups you recorded with.
- RB: No. I recorded with The Drifters but I never sang with them on stage, ever. I recorded with Clyde McPhatter but we never toured together to perform together. We worked on the same bill but as separate acts.
- GG: Did you have much of an affinity for some of the music that was going around then, things like "WHITE CHRISTMAS" or in the uptempo vein, things like "MONEY HONEY"?
- RB: As I said, I'm strictly in the blues-ballad thing, very much. The groups that did that sort of thing were,



like, The Clovers and The Drifters and at that time what they were doing was where it was at, as far as I was concerned. They too, were obligated to do what the record companies told them.

- GG: How did the great influx of "Teenage music" towards that latter half of the fifties affect you and your career?
- RB: As far as my recordings were concerned, the record company very quickly got into that because they brought in a young writer named Bobby Darin and he wrote a tune for me called "THIS LITTLE GIRL'S GONE ROCKIN' ". We did a tune called "LUCKY LIPS" which was supposedly geared to fit into this particular sound they were getting. I did the recordings but I wouldn't promise you that it was really Ruth Brown 'cause I really didn't....
- GG: You didn't have your heart in it?
- RB: No, that wasn't me. No.
- GG: I know you did some shows with Alan Freed at that time.
- RB: Paramount Shows, uh-huh....all of them.
- GG: Do you have any particular remembrances of Alan Freed?
- RB: Quite a few remembrances. Seven shows a day, who could forget it?
- GG: He was reputed to be very generous towards the people who performed for him.
- RB: He was. He was a beautiful man. We did the seven shows a day bit at the Paramount. Seven-thirty in the morning, I can remember the kids lined up outside with their lunch boxes that early in the morning.
- GG: Did you consider this heavy schedule a strain?
- RB: It was. But what happened then....the show was so loaded with acts....there were probably ten, twelve acts on one bill and you really didn't get a chance to do anything except perhaps two numbers when you went on. At that time, Alan Freed, being the outstanding deejay that he was, had saturated the air with everything before you got there and all you had to do was go up on stage and the band hit the introduction and the audience would sing it for you. You could lip sync, you know, they wouldn't read you. Everybody was singing. (Aside) Seven a day.
- GG: You must have gotten quite a few spins from Alan Freed. I can remember my first introduction to your music was from one of his radio shows.
- RB: Yes. I did his radio shows and his TV show and we cut about seven or eight kinescopes at that time, small motion pictures. I don't know whatever became of them but we made them.
- GG: It would be nice if they were ever uncovered....
- RB: I'd like to find them, too.
- GG: We've pretty much reached the end of the interview. I'd just like to ask you if you plan to do any recording in the near future?
- RB: Yes. We're going to record in about three weeks. We're going to do a live recording, possibly from the Village Gate in New York City. Don and the immediate group. We'll know more about that when we get in but it's just about set.

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"Just For You And I" The SUPREMES

By
Dave Ardit
and
Steve Petryszyn

Living in the midwest is a cultural drag, and if you're an R&B oldies freak it is downright frustrating. Ah, to be part of the New York revival scene, that I can only dream about! The point is, that as a young collector it's frustrating enough to know that the 50's passed me by without the realization that the 70's revival is also passing me by. I can live with the former - I wasn't old enough to appreciate the period. But now, I am old enough to appreciate the revival and here I am stuck out in Ohio. To say the least, I felt unfulfilled as a collector, so about a year ago I decided to track down the Columbus 4 Pharoahs. Their beautiful "Give Me Your Love" is a classic collectors item so I thought I'd try and locate the group for an interview. With the help of a local deejay, WCOL's Bob Alan, I located Leo Blakely who was not an original Pharoah but sang with the group after they had changed their name to King Pharoah & The Egyptians. It was during the interview with Leo that I discovered the whereabouts of the Supremes. We had been talking about King Pharoah and the other group members when he mentioned Forest Porter. I had asked him this question; "Had any of the Egyptians sung in any other groups?" Leo replied "Forest Porter sang with a group called the Supremes. I believe that they recorded for Ace records." After Leo picked me off the floor, I managed to blurt out - "Just For You & I?" "Yea that's the one", Leo answered. I then asked him if any of the group still lives in Columbus? He replied, "Yea, all five of them. I play ball with them occasionally." It was through that interview that I contacted Forest and the rest of the Supremes. In October of 1972, Steve Petryszyn and I drove to Forest's house on the south east side of the city where we interviewed the whole group. The following story is a result of that interview...

It is late 1954. The Crows are riding high on the East Coast with their smash hit "Gee", while the Penguins overwhelm the West Coast with "Earth Angel." The development of R&B, with its roots in R&B, is beginning to take shape. Amid this transition, two young East High School students from Columbus, Ohio plan to form just what the music industry needs— another R&B vocal group.

The two young singers were Bobby Isbell (bass) and Eddie Dumas (2nd Tenor). They were soon joined by fellow classmates Forest Porter (lead), Jay Robinson (Baritone), and Eddie Jackson (1st Tenor). The naming of the group is a unique story as Bobby Isbell explains it; "It was a cold winter night in late 1954 and we were all keeping warm with a bottle of Bourbon Supreme. We were just starting at the bottle when we realized the Supremes would be a great name for the group. The Supremes it has been ever since."

From 1954 till January 1957, the group sang in and around Central Ohio. Everyone was still in high school and singing brought in much needed extra money. Forest was married in 1956; consequently, he moonlighted between the Supremes and the Crowns (local-no records) to help make ends meet. According to Forest; "By 1956 we never lost in any of the local battle of the group contests, in fact we had to lie about not being on a particular show before other groups would show up. We were just bad dudes."

By January 1957, the group had finished high school. The new year started off great when Bob English, a southern promoter, contacted the group. The South was supposedly crying for the entertainment like the Supremes so English offered to sponsor the group if they would come to Florida. Financial problems prevented them from going directly to Florida, so they sang in Fort Wayne, Indiana in order to get enough money for transportation.

The Supremes debuted in Pensicola at the Savoy Ballroom by singing for their supper. They entertained in front while name acts like the 5 Royals and Little Willie John occupied the main ballroom. The Supremes got it together so quickly that people began leaving the main ballroom to listen to the new group out front.

They remained in and around Pensicola and Mobile for

about a year and a half, singing in exclusive white night clubs. They sang everything from Rhythm and Blues and Rock to Calypso and Country and Western. One of their most memorable shows was in Panama City, Florida in 1957 when they filled in for the Heartbeats who were unable to make their engagement.

Their base was in Pensicola at the Southland Club where Wally Mercer was the band leader. (According to Dumas, Wally was involved in the original draft of "Rock Around The Clock.") While in Pensicola they turned down a lucrative deal to be singing waiters at an exclusive white night club (the Picadilly Club) for the chance to cut a record.

A local record store owner, Stan Rabin, told Joe Ruffino of Ace Records about the Supremes. After hearing the group, Joe convinced Joe Rogers, owner of the Southland Club and the Supreme's manager, to let the group record for Ace. In April 1957, they recorded "Just For You & I" and as one might guess Ruffino played no part in the writing of the song. In 1956, while still in Columbus, Forest had written the song for his wife Patti, who felt neglected since Forest spent most of his time with the group. He wrote the song as a tribute to his wife, a reaffirmation of his love, he wrote it "Just For Her & Him." In addition to Huey Smith's piano work at the recording session, Lee Allen of "Walking With Mr. Lee" fame did the sax work. When the group sang the song live, Forest had always done the entire lead, including the talking part. But Ruffino did not like Forest's speaking voice so he had each member talk the lyrics. Joe finally decided on the bass, Bob Isbell. I might add that on the same day the Supremes recorded, Huey Smith recorded his classic "Rocking Pneumonia and the Boogie Woogie Flu." Also on the same day Bob Isbell sang bass with the Clowns on their recording of "Just A Lonely Clown." Later in the day the Supremes recorded "Honey Honey" b/w "Glow"-which was never released. That night the group returned to Pensicola from New Orleans, still lacking a flip side for the record. The group had wanted to back it with "Honey Honey" but Ruffino did not want to pair it with "Just For You & I" perhaps feeling it was a strong "A" side for another record. About 4:00 A.M. "Nature had called" Forest and as he sat meditating, he wrote "Don't Leave Me Here To Cry". The basic beat of the song was modelled after the Dell's "Jo-Jo." Forest had intended to sing the song much slower but when Ruffino approved it for the B side he upped the tempo and had Forest give it a Little Richard flavor. Shortly after completing the record, Ruffino told the group to return to Columbus and to await word on the release of the record and a planned national tour with other groups. July rolled around and the record was released but no tour ever evolved. Today the group is "still waiting" in Columbus.

Like so many one shot R&B groups of the 50's, the Supremes did their thing but were never rewarded. They

received no money for the record. When I told them their song was a highly sought after collectors item, they were a little upset to say the least. Since the record never sold well for Ace, some might contend that the Supremes have little right to complain, anyway much less than some of the major R & B groups who were shafted. Yet, the Supremes had talent, still do for that matter, and they tried. For that they deserve praise. Perhaps like so many other black groups of the period, they were a Victim of the Times. In that case one can only say it's a damn shame.

Before concluding I want to tell a little about the group today. During the course of the interview, Steve and I could not quite believe we were talking to an actual 1950's R & B group. That might sound a little corny but we are just collectors, and to think the Supremes were actually a part of the 50's R&B scene was a real trip for us. The following are just a few additional comments about the group today and yesterday:

We asked the group what they liked to listen to as youths and who some of their idols were. Unanimously all said they dug Clyde McPhatter & The Drifters. Since Columbus had no black radio market in the 50's, they listened to WLAC out of Nashville. In rattling off groups and songs they enjoyed, "I" by the Velvets and "Romance In The Dark" by the Diamonds come to mind.

Next I would like to clear up a few rumors about the group. First, they are not the Velvetes on RIC. When I asked Forest about the group and mentioned that the two groups had a similar sound, Forest replied, I've never heard of them but they must have been good if they sounded like us." Secondly, there is a rumor that Ruby & The Romantics who are from the Akron area were connected in some way with the Supremes. Eddie Dumas cleared up the rumor when he told me that when "Just For You & I" came out in 1957, the Romantics had to change their name. They had been calling themselves the Supremes also.

Today the group still gets together occasionally to sing, but not professionally. The night of the interview, the Supremes treated Steve & I to some acappella versions of "Glory Of Love", "Let Me Come Back" (The Checkers' Song) "In The Still Of The Night", "Gee" and "I & I" (an original composition the group never recorded - written by Jay Robinson). As Steve and I sat there in awe and the room echoed with "Just For You And I", we could say was "Damn-unreal"! Today each member has done quite well outside the music industry. Forest is a Sales Representative for Anheiser Busch, while Eddie Jackson is a driver salesman for the firm, Bob Isbell is a Supervisor for Weatherhead Auto Parts, Jay Robinson is a spray painter and Eddie Dumas is a Carry-Out owner.

The SUPREMES DISCOGRAPHY

ACE 534 JUST FOR YOU AND I/DON'T LEAVE ME
HERE TO CRY
ACE (UNRELEASED) HONEY HONEY/GLOW



CLOCKWISE: Bob Isbell - Eddie Jackson - Jay Robinson - Eddie Dumas MIDDLE: Forest Porter

They're Talking Again...The Medallions

Two of the names which have been synonymous with west coast Rhythm and Blues are Mr. Dootsie Williams (owner and founder of Dooto Records) and Vernon Green (lead of the Medallions). Bim Bam Boom is happy to announce that they have teamed up once again and released what we think is one of the best Rhythm and Blues records of the last ten or more years, "Can You Talk". Dootsie and Vernon collaborated on this new tune which is an outgrowth of an idea which Dootsie had about a friend of his who would call up his married girlfriend and say "Can You Talk?"; Vernon supplied the music and Dootsie the lyrics. The Medallions consist of Vernon Green, Jerome Evans and two young females. (See photo which was taken during the recording session).

Vernon and the group have been playing to sell-out crowds in the Los Angeles area and are in great demand at Art Leboe's club in Hollywood.

A new Medallions album, now on the market consists of six unreleased masters - "Give Me The Right", "She's The One", "Someone For Me", "I Want To Be Your Lovin Man", "I'm In Love With You" and "Earth Angel". Four old hits and three new tunes including "Can You Talk". (Available on 45 rpm - Dooto 479)

We at Bim Bam Boom urge all our readers to support new recordings by the groups of the past and hope that this will create a demand for recordings of this type. Perhaps the music industry will take notice and release sides with that group harmony which has all but been forgotten.



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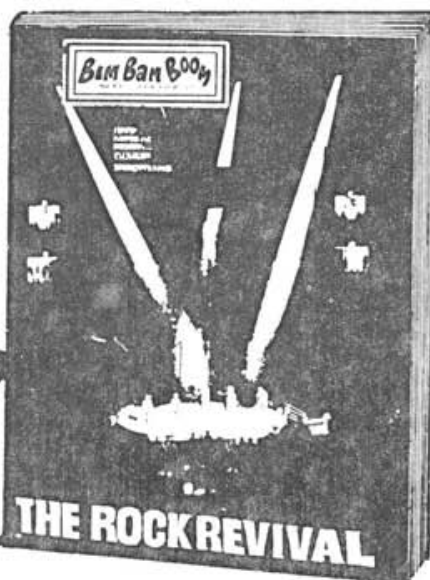
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N.S.B.

Across the sea.....

Bill Millar

The death of Little Willie John is chronicled in the June 8th, 1968 edition of "Billboard". Datlined Walla Walla, Washington, May 27th, the notice reads: "Willie John, co-writer of "Fever", popularized by Peggy Lee, died Sunday (26) at The Washington State Penitentiary, where he had been imprisoned since 1966 on a manslaughter charge. He was thirty years old. John, better known in the recording industry as Little Willie John, is survived by his widow and two sons in Detroit." There was no great cult nor a string of posthumous hits. James Brown looked suitably sad on the cover of his tribute album — THINKING ABOUT LITTLE WILLIE JOHN and a few nice things" — and "Shout" magazine hoped he would be

remembered long after many of the ten prevalent sock-it-to-me hiccupping insults to good taste were forgotten. So not a lot really — not for the greatest soul singer the fifties had known. On the fourth anniversary of his death we might hope to redress the balance a little.

Willie John's first forays into the recording studio remain obscure. No-one I know has heard MOMMY WHAT HAPPENED TO THE CHRISTMAS TREE by Little Willie John, three lads and a lass on Prize 6900 circa '53 or '54. Yet, even before then, in 1950, he had toured and recorded with The Paul Williams Orchestra. THE HUCKLEBUCK on Savoy and RING-A-LING on Rama are two such recordings with Paul Williams although, during this period — Willie's

LITTLE WILLIE JOHN



mid-teens — he also toured with the Ellington and Basie bands as featured vocalist. By 1955, he had joined King where he remained throughout his exceptional career. In the fifties and early sixties, he, Hank Ballard and James Brown formed the backbone of the King label and Willie, in particular, racked up fourteen best-sellers. Producer Henry Glover habitually covered the records of West Coast R&B acts with King artists and the first Little Willie John hit, *ALL AROUND THE WORLD* (4814), outsold the original by Titus Turner although you'll know it best by Little Milton who called it *GRITS AIN'T GROCERIES*. A hot-tempered bundle of five foot nothing, Willie rocked in riveting, power house fashion and his uptempo recording cannot be faulted. *UH UH BABY* (5083), *LET'S ROCK WHILE THE ROCKIN'S GOOD* (5142), *LEAVE MY KITTEN ALONE* (5219) and *I LIKE TO SEE MY BABY*, a sizzling duet with Hank Ballard from his *SPOTLIGHT ON* ... album, reveal an assurance that few teenage singers possessed. But I adore the slow sides where his expressive voice is more reminiscent of Texas band singers than those of Detroit where he lived for most of his life.

There is an overwhelming sadness in most of his songs. They don't usually go beyond broken love affairs but the overpowering intensity of his distraction suggests a far wider context. Simply what it was to be black long before it was fashionable to sing of black pride. The title of *SUFFERIN' WITH THE BLUES* (4989) points to this general condition and Willie sings it with appalling maturity. The parallels with Frankie Lyman are obvious but cheeky precociousness is not one of them. The shrill rage of Little Willie John even underlines his often curiously sophisticated choice of song; *COTTAGE FOR SALE* (5342), *THE VERY THOUGHT OF YOU* (5458) or even *BILL BAILEY* (5850) where much of his agony is delivered in an arrangement that rocks along in no uncertain manner.

There's another like that and it's the one that really slays me. *MY BABY'S IN LOVE WITH ANOTHER GUY* (5744). The band sets up a triumphant, would-be incongruous beat while Willie wails the following lines: "When I got home this morning / I found a letter on my bed / When I opened up that letter / I broke right down and cried".

The result is one of those rare, intensely moving performances which sound full of grief despite a prominent feature which suggests elation. But it takes several plays for the particular brilliance of this cut to seep into your bloodstream and when you listen again the music is not so jaunty after all. It merely serves to excite, sharpen and exaggerate emotions of pity. This is *THE Willie John* performance but, from as many as 50 King singles, an awful lot of others came very close to it. *TALK TO ME, TALK TO ME* (5108) is another gas. As I think I've said before, (Charlie Gillett must have said it first anyway), it really is one of the most expressive of all popular songs and must have solved a great many personal communication barriers when it hit the Top 20 in 1958. It was Willie's biggest hit apart from *SLEEP* (5394) which, along with the very successful *FEVER* (4935), I'm not so keen on.

SLEEP is particularly odd. An A/R man's goof with an Odeon organ interval. Weird lyrics too. Another death wish or could it really be a song about how we all just love to

sleep? It was the biggest smash he had; why have soul singers like Burke ('Got to get you off my mind'), Redding ('Dock Of The Bay') and Little Willie John had their biggest hits with their worst material? Remember Little Willie John — not for *SLEEP* — but for ballads; the beautiful Southern styled *BIG BLUE DIAMONDS* (5681), the achingly desperate *IF I THOUGHT YOU NEEDED ME* (5066) or the others I've mentioned, particularly *MY BABY'S IN LOVE WITH ANOTHER GUY*.

Willie's influence was positively enormous yet sadly underestimated in public discussion even among R&B enthusiasts. Many of his recordings inspired revivals by other singers: Sunny and The Sunlows, Fleetwood Mac, Billy Young, Gene Summers, Tommy Tate, Presley, Johnny Preston, Peggy Lee and so on bear witness to the degree to which other performers listened to Little Willie John. Some copied his vocal inflections to a tee and others swiped Henry Glover's arrangements. No one improved upon the performances. And it sometimes seems to me that Johnny Adams is the vocal reincarnation of Little Willie John. Try, if you get the chance, to compare *MY BABY'S IN LOVE WITH ANOTHER GUY* to Adams' *PROUD WOMAN*, *GEORGIA MORNING DEW* or almost any of his SSS International sides. Their voices have the same mature robust / tender way of dealing with infinitely sad lyrical themes and if I had to listen to them both for a week I'd never stop crying. This article is not the best place in which to deploy the reasons why I feel Adams should be bigger than Elvis; but I've not been so moved by another soul singer since Solomon Burke's first Atlantic outings and, given the opportunity, I'll return to him in more detail. Certainly, I find very few other contemporary black performers have the authority or potential durability of Little Willie John's music.

Some years back in RM, Mabel John, of Stax and Raelets fame, had this to say: "If you get in it so young, you don't have a complete childhood. That happened to my brother, Little Willie John. He's 29 now and he's a little boy doing all the things that kids do." Three years before, Willie stabbed a railroad employee, Kendall Rountree, to death during a brawl in a Seattle cafe. Convicted of manslaughter and imprisoned in Washington State Pen, he died — they say of natural causes on 26th May, 1968. As "Billboard" pointed out, born Camden, Arkansas on November 15th, 1937, he was thirty years old.

Only two of Willie's albums were made available here *SURE THINGS* (all good stuff) and *COME ON AND JOIN LWJ AT A RECORDING SESSION* (a typically uninteresting apart from *BIG BLUE DIAMONDS*, *BILL BAILEY* and *MY BABY'S IN LOVE WITH ANOTHER GUY*). King has recently issued an album of Willie's best-sellers entitled *FREE AT LAST* with the most romantic yet harrowing sleeve I've ever seen and Golden Memories, Inc., 3 East Main Street, Mooresville, Indiana 46158, have a stack of Willie John albums at three dollars each. *FEVER* (King 564) and '24' Original by ... (King 949) have the best selections. Do try for these — you really can't call yourself a soul enthusiast without at least one of them.





HEARTBREAK FOR THE HEARTBREAKERS

by Alan Lee, Donna Hennings, Les Moscovitz

"We didn't make much money, but we sure had fun(!)", remembers Robert (Bobby) Evans, lead singer of The Heartbreakers, a pioneer Rhythm and Blues vocal group from Washington, D. C. Like many groups of the 1950's, The Heartbreakers suffered many misfortunes stemming from poor management, bad luck, and bad timing. They recorded a number of songs for one of the largest record companies in the world, yet they remain known to few record collectors.

All The Heartbreakers grew up in Washington. In 1948, brothers James and William Ross joined with guitar player Lawrence Tate to form a singing group called The Heartbreakers. It didn't take long for them to realize that it was difficult for three singers to achieve four-part harmony, so they asked their friend Fred Holmes to sing bass with them.

The group spent hours singing at the Lincoln playground, and there they met Bobby Evans, an aspiring songwriter. Bobby said that "at that time, the group didn't want another member; so I went home and wrote a song called 'Heartbreaker' which I knew they couldn't turn down. As a result, they not only accepted me into the group, but they made me lead singer." (Bobby admits that his idol was Sonny Til of the Orioles, who was very popular in Washington at that time.)

The Heartbreakers' first step to potential stardom came when they appeared on a local radio program, "Art Brown's Amateur Hour." Lillian Claiborne, a Washington, D. C. record producer, was listening to the program, and invited The Heartbreakers to audition.

Bobby described their audition for Mrs. Claiborne: "It looked like they were waiting for the Messiah to come. They had this big welcome with Frank Motley and His Crew (another Washington group), and we sang until we

were hoarse. Mrs. Claiborne called us over and said, 'Boys, I'm going to sign you to a contract.' We were thrilled, because up until that point, all our singing had been done on street corners. I couldn't envision anything but thousands and thousands of dollars," Bobby remembers. "I told my father that if he signed the contract for me, I would buy him a house."

The group practiced diligently, but late in 1950 Fred Holmes and William Ross were drafted. Ross was replaced by George (Junior) Davis, formerly the lead singer of the 4 Dots (they recorded "My Dear" and "You Won't Let Me Go" on the Dot label); and Lawrence Green replaced Holmes.

To The Heartbreakers' surprise, Mrs. Claiborne told the group that she had managed to get them a contract with RCA Victor, then one of the largest recording companies in the world.

"Now we figured that this was the biggest—you know—this is the General Motors of the recording business," Bobby said. "Mrs. Claiborne wanted to sign us with a major company instead of releasing our material on her own 'DC' label, because she was having contract problems with one of her other groups—The Cap-Tans."

The Heartbreakers recorded a total of eight songs for RCA during two sessions. During the first session they recorded "Heartbreaker," "Wanda," "You're So Necessary To Me," and "I'm Only Fooling My Heart." Bobby said that "the rest of the songs were recorded several weeks later. I wrote most of our material, except 'Why Don't I?' which was written in five minutes by our manager Joe Drew on the way to practice—on a streetcar."

The group made a number of local appearances in and around Washington, D. C., while "waiting for the records to hit the charts." They appeared at the Flamingo Room in 1951 with Moms Mably, and also made several appearances at The Howard Theater, Washington's equivalent to New York's Apollo.

"The first time we played The Howard, the other stars were Frank Motley and His Crew, TNT Tribble and His Orchestra, and Leslie Uggams, who was only nine or ten years old," Bobby remembers. "We were each supposed to get \$100 for the weeks' engagement, but after deducting expenses for new uniforms, we only received \$23." This was their first in a long line of financial disappointments.

Meanwhile, RCA was releasing their records at the rate of one every three months without much success. "RCA didn't know how to promote Rhythm and Blues," Bobby said. "The Heartbreakers became popular in D. C., but we weren't getting bookings elsewhere. I assumed that since we had a manager, he was supposed to take care of all that. I kept wondering when the big day was going to come."

Hardships piled up for the group. "When we first started singing, three of us were married; and inside of six months, we were single again, because of the sacrifices we had to

make," Bobby explained.

It was difficult for them to hold regular jobs because of frequent personal appearances and practice sessions. "Our bosses didn't take into consideration that we were striving to make it in show business; so when we missed a day or two, they decided that they didn't need us anymore. In fact, I got fired a week before Christmas because I took time off to practice for a New Year's Day engagement," Bobby remembers.

Money was hard to come by. Bobby said that his group was forced to gather empty soda bottles in order to buy beans for their Christmas dinner. "Not exactly a life style one would expect for RCA recording artists!" he added.

One of The Heartbreakers' major problems was their being asked to record songs oriented to the white record-buying public, rather than Rhythm and Blues music. Their repertoire included "The Shiek of Araby" and Frankie Laine's "Jezebel"—and the flip side of their first release was an old country and western tune, "Wanda." After hearing The Heartbreakers sing a country and western song, a Washington, D. C. disc jockey made the ironic remark that "they sounded too black to be white, and too white to be black."

Still to come was a fateful decision which probably sealed The Heartbreakers' decline into obscurity. Mrs. Claiborne arranged an interview for the group with Lou Krefetz, manager of the phenomenally successful Clovers.

"The day we had the appointment, I was moving out of my apartment and couldn't go," Bobby recalls. "After the interview, I asked the fellas why they didn't sign with Krefetz, and they said he wanted too much money. I told them that they were the most stupid guys in the world! We had 100 percent of nothing; and I would rather have had 50 percent of something! If we could have had HALF of the money The Clovers were getting, I would have been happy."

The Heartbreakers always traveled in the shadow of The Clovers, who were the most successful vocal group from Washington, D. C. "They were good—they were very good," Fred Holmes said, "but I'll tell you: I still think we were better, harmony-wise." Fred recalled an incident that occurred at a Clovers' appearance at a beach resort near Annapolis in 1952.

"We went down to see The Clovers and we were about 50 yards away. We knew the songs they were singing by heart, so we started singing. We weren't trying to belittle The Clovers, by no means—we were just harmonizing and fooling around—and we drew a bigger crowd around us than they had."

The Heartbreakers disbanded in 1953 because of group conflicts. Lawrence Tate and William Ross joined The Griffins and recorded "I Swear By All The Stars Above" and "Scheming" for Mercury records. Robert Evans formed a new group with Fred Holmes called The Topps. The group also included Albert Evans (no relation to Bobby), Jerome Patterson, and Leroy Henderson.

"One Saturday we hopped in a car and drove to New York City," Bobby said, "to find a record company that would record us. We pulled up at 125th Street, and Joe Duncan (who sang with The Vocaleers) showed us a record store that he thought might help us. A fellow named Danny

Robinson heard us sing, and called his brother. About 15 minutes later, a Cadillac pulled up. It was as long as a house, and Bobby Robinson got out, wearing a full riding habit!" Robinson listened to the group, and immediately signed them to a contract. "We knew we were going to make it now," Bobby Evans remembers. "After all, this was New York City."

The Topps' first recording for Robinson's Red Robin label was "What Do You Do/Tippin'" (Red Robin No. 126). It wasn't balanced electronically and sold poorly. "The second record that we made for Bobby was written by Eddie Curtis, who wrote The Clovers' song 'Lovey Dovey,'" Bobby explained. "We also used The Clovers' piano player Van 'Piano Man' Walls, which accounts for our song 'I've Got A Feeling' sounding so much like The Clovers' 'Little Mama,'" he concluded. As with The Heartbreakers, poor promotion hindered their record sales.

In 1955, Robert Evans was drafted into the Army, and after his release he decided to forget show business. He had spent five years trying to become a star, without success. Bobby and Fred were surprised to learn that the RCA releases by The Heartbreakers are worth approximately \$150 each to record collectors. "We used to have boxes of our records," Bobby lamented, "but we gave them away at parties."

Today both Bobby and Fred Holmes are successfully involved in private endeavors. Looking back, Bobby Evans admits that "show business was the only job where I really wanted to succeed, and I didn't."



HEARTBREAKERS AND RELATED GROUPS DISCOGRAPHY

FOUR DOTS

LEAD SINGER

DOT

- | | | |
|------|---------------------|--------------|
| 1043 | My Dear | Junior Davis |
| | You Won't Let Me Go | Junior Davis |

HEARTBREAKERS

RCA

- | | | |
|------|--------------------------------------|---------------|
| 4327 | Heartbreaker (E1VW3672) | Bobby Evans |
| | Wanda (E1VW3673) | Lawrence Tate |
| 4508 | I'm Only Fooling My Heart (E1VW3674) | Junior Davis |
| | You're So Necessary To Me (E1VW3700) | Bobby Evans |
| 4662 | Why Don't I (E2VW5923) | Junior Davis |
| | Rockin' Daddy-O (E2VW5926) | Bobby Evans |
| 4849 | There Is Time (E2VW5924) | Bobby Evans |
| | It's O.K. With Me (E2VW5925) | James Ross |

ROADHOUSE

- | | | |
|------|--|----------------|
| 1007 | Cry Wind Cry (5092) | Bobby Evans |
| | I Swear By All The Stars Above (5090) | James Ross |
| 1008 | Hey Baby (5094) | Bobby Evans |
| | I Only Want To Be Your Guy (5095) | Lawrence Green |
| 1010 | Embraceable You | |
| | Heartbreaker (recorded live at The Howard Theater) | |
| 1011 | Ain't Nothin' Shakin' Is It Real | |
| 1012 | We're Gonna Have Some Fun | |
| | Goodbye Baby | |
| 1014 | Don't Stop Baby | |

TOPPS

RED ROBIN

- | | | |
|-----|--|-------------------|
| 126 | Tippin' (R-3055) | |
| | What Do You Do (To Make Me Love You So) (R-3054) | |
| 131 | I've Got A Feeling (R-3072) | Bobby Evans (all) |
| | Won't You Come Home Baby (R-3037) | |

GRIFFINS (Previously known as WARBLERS)

MERCURY

- | | |
|-------|--------------------------------|
| 70558 | I Swear By All The Stars Above |
| | Sing To Me |
| 70650 | Scheming |
| | Bad Little Girl |
| 70913 | My Baby's Gone |
| | Why Must You Go |

WING

- | | |
|-------|----------------|
| 90067 | Forever More |
| | Leave It To Me |

HEARTBREAKERS (UNRELEASED)

- Movin' Man
- Since My Love Has Gone
- Alone In The Night
- I Wanna Go Home (Korea Blues)
- She's Gone
- I Don't Want Anybody
- Manana In Havana
- You'll Never Walk Alone
- Down Baby Down
- Just Before They Dim Those Lights
- Each Dawn I Cry
- Love Keeps Laughing At Me

TOPPS (UNRELEASED RED ROBIN MASTERS)

- Ain't It Good (Mmm, Baby I Love You So)
- Young Girls

TOPPS PERSONNEL

- Robert Evans (lead)
- Albert "Midge" Evans (first tenor)
- Leroy Henderson (baritone)
- Fred "Nugie" Holmes (bass)
- Jerome Patterson (guitar)

GRIFFINS (WARBLERS) PERSONNEL

- William Ross (lead)
- Bill Alford (first tenor)
- Lewis "Flip" Thompson (second tenor)
- Lawrence Tate (baritone and guitar)
- Joshua Bright (bass)

HEARTBREAKERS PERSONNEL

- Photo with sheet music: Lawrence Tate (guitar), seated (l-r) James "Jay Boy" Ross, William Ross, Robert Evans and Fred "Nugie" Holmes.

- Photo with grey suits: Lawrence Tate (guitar), seated (l-r) James "Jay Boy" Ross, George "Junior" Davis, Robert Evans and Lawrence "Lucky" Green.

PHOTO BELOW: FRANK MOTLEY & HIS CREW WITH JOE LEWIS (Center)....





Rock 'n' Roll as **A WAY OF LIFE**

Wayne Stierle

Looking at a record label you see the title, song writer or writers, publisher or publishers, artist or artists, numbers, pre-fixes, and sometimes just plain nonsense. You never see what you come to accept as fact often. (What did he say?). Well, sometimes we associate a certain "smooth" sound, or just a certain "feel" with a particular series of recordings, usually by the same group. Many times it's a sound from a company, more than a group, or any one artist. The groups are usually singled out, and they are the performers, but not always the ones who deserve the full kind of credit they actually receive. I'm not down on anybody, but I'd like to see what I'm never gonna see, and that's a little more perspective of thought. (Or even a nickel subway ride for a start).

How many times are we gonna hear something like, "...A good assist from the band..."? Somebody arranged that band, or guided it, and no matter how many "head" sessions came off, it wasn't really 1-2-3 on any good record. If it's a super powerful song, then somebody has to blast the group into that bridge, and all the harmony in the world doesn't beat a straight chorus of saxes pumping out a punchy C-7 chord or two. The release of the bridge, usually the second bridge, is given all its' impact by the sudden jolt of the band or orchestra streamrollin' to a dead end stop. This is the emotional touch that may actually sell the

record. Done poorly, it may be the thing that kills the record. Even Tony Williams, with all that raw power, had the finest driving back-up tracks possible. If a great voice, or performance, is forced to carry the load, then great becomes good, and good doesn't become anything. Every part concentrating on itself is what makes it.

Most group copies, even when a fine group is mimicking a style, fail because all parts don't jell. You hear somebody copping on The Flamingos, for example, and maybe they come in heavy on off-beat backgrounds and a sweet lead voice. Fine. Somehow it doesn't make it, and most times the group is faulted and the group copies is credited with super-human qualities. Meanwhile the fact that the band was clinking away, and the echo used by the premier group wasn't arranged into the session, etc., is not seen as the main problem. I'm not saying that you can do The Flamingos anytime you choose, but if you hear somebody dying from trying, it may be that the group is getting done in by a really lousy production or arrangement. The Dubs' "Chapel of Dreams" is a very good example of a "Platters Styled" ballad that worked. The song was not geared to a wide audience, but it was note for note, a very strong composition. The group was good, but what positively put it in the money, was that the production and instrumentation supplied by George Goldner, Gone Records, and Richard Barrett was right on target. The band was clean,

and solid, and devoted to showcasing the material, which may sound a little strange, but it works that way. If this song was presented with a weak combo, or a combo that set no definite "sound" then it would have floundered. The group would have been blamed for failing in a "copy" or "type-cast" attempt, and would have been written off as a watered-down quintet. By the same token, had the band been that good, and the song that good, and the vocal group weaker, it wouldn't have worked. Had the group been fabulous, and the band equal, or better than it was, but the composition a real "lemon", then it would've been a stiff. All things strong, and it makes it, even though most of the strengths won't get proper credits. This all seems quite academic, I know, but the reality of who gets the blame and/or credit is always fouled up somehow.

Sometimes a song is chosen, and the actual tracks are recorded, before a lead voice or group is even picked. It is, with some really great recordings, a long period of time in putting together a musical/vocal puzzle, and the pieces are invented as you go along. I heard the vocal track of a really great record a few years ago. Fabulous. It had the type of feeling that I liked, and it wasn't "cluttered" up by any phony junk or unneeded "extras". There was a gutsy lead backed by an outstanding bass run, and a very clear staccato beat, and you knew you liked it from the first twenty seconds. Three months later the record came out. Forget it. In a zealous, but misguided production decision, they added extra background voices, more beat that confused the issue, and violins to "sweeten" it. It sure was sweeter, and I got a toothache listening to it. Somewhere in there was the tape I had heard, but it was neatly hidden. The public doesn't play hide-and-go-seek with a new record, and this seemingly slushy recording fell flat at the very bottom of the top 100. It could have easily made the top 60, and probably would have been a top 40 hit, even higher maybe. Every part was extremely well done, but instead of enhancing the song, the production worked very hard against it. It was to become muddy, and the direction unclear. Later someone said the "song wasn't ready" yet, but it really was buried alive. The public saw it as a weak performance by the artist, which it wasn't, but it sounded like one.

It's not that we can do anything about this since changing the past is kinda hard, unless you're good at bending the truth, but we can look twice at things. When a group is really fantastic, they deserve the credit, but so does the arrangement of whatever it is that allowed them to stand out so far in front. If there's a group recording by one of your favorite groups, but it sounds too "pretty" for you, give it another 45 revolutions per. You may find a really solid performance there, even if it means training your self to the art of "tuning-out" certain instruments. (You can do this with a few weeks of practice, and it does a lot for your over-all "ear". Violins are the main offenders that you'll start to filter out most likely.). None of this changes the basic talents involved here, but you can shift some of the things around, and get a clearer picture or sound image. These recordings are what put the group in front of the public in the first place, and even something as small as a 7" plastic circle, can be a rather huge stepping stone. It can also be stumbling block.

BIM BAM BOOM

RECOMMENDS...

STORMY WEATHER MAGAZINE, BOX 591, FORESTVILLE, CALIF. 95436: \$1 will bring you #8 plus record catalog, plus one back issue, #7. Editor of this magazine is Lenny Goldberg, one of the original oldies freaks. **SHOUT**, 46 Slades Drive, Chislehurst, Kent BR7 6JX, England. Sample 50¢ subscription \$5.00 - air mail, \$3.75 sea mail. Discos and label listings of artists and record companies from the 50's and 60's.

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A PILGRIMAGE TO NEW ORLEANS

By
BILLY VERA

This article was written with the hope that more will follow by other writers on the individual artists and musicians of this city.

Well, I told myself, I'm finally here. New Orleans, home of my idols and I've got two weeks to look them all up. The Shirelles had asked me to play guitar for them on a two week booking right around Mardi Gras time. Would I go? GOD—DAMN! Huey Smith! Shirley and Lee! Longhair! Shee-it!

I had played opposite Fats before. In fact, he had cut one of my tunes and gave me his private phone number. I had also met Shirley Goodman in Hollywood and backed her and Leonard Lee at The Academy and The Garden. So I wasn't coming in cold. But I was totally unprepared when at rehearsal the next day, I was introduced to the leader of the house band, none other than Dave Bartholomew!

But maybe I'm getting ahead of myself. Most of you are probably group freaks who collect a little Rock & Roll Too. So, I guess a quick briefing on the place of New Orleans in R&R history is in order. To sum it up in one sentence: There would be no R&R were it not for New Orleans. A heavy statement indeed, but I can back it up. A guy by the name of Roy Byrd alias Professor Longhair, mixed blues & rhumbas with various other calypso beats and came up with the closest thing to R&R you can hear in the late 40's, in a couple of songs called "BALD HEAD" on Mercury and "MARDI GRAS IN NEW ORLEANS" on Atlantic. He made Rock roll.

However, it was Lou Chudd of Imperial who first got heavily into N.O. His first local artist was Tommy Ridgley. Soon, Imperial had its first million-seller with Fats Domino's "FAT MAN". Then Chudd went wild, recording Dave

Bartholomew, who had found Fats, Smiley Lewis, Archibald, and even brought Joe Turner to record there. The band was, of course, Bartholomew's; as were the arrangements, A&R work, and most of the tunes. He was soon offered an office in Hollywood and a lot of money. But he turned it down because he knew the magic of the sound was in the Crescent City with the local musicians.

By late '51, Fats had hit a cold spell, and Dave, who had always wanted to be a star on his own, made some records for King including "MY DING-A-LING". He later returned to Imperial. In 1952, he cut "LAWDY MISS CLAWDY" with Lloyd Price for Specialty. The sound was now taking hold. Domino was on piano. Besides the unique style of N.O. pianists, a whole new style of drumming evolved, due almost entirely to one man — Earl Palmer. In his four or five peak creative years, he advanced drumming twenty years. He invented funk drumming. Best examples of his work are found on the hits of Shirley & Lee and Little Richard, as well as many of Domino's.

It is significant to note that in the early 50's, when vocal groups were the rage in the North and on the West Coast, New Orleans had little activity in this field. Even the exceptions, such as The Spiders, who recorded the great R&B standard, "YOU'RE THE ONE", were not noted for fabulous harmony. The answer seems to be that N.O. is a musicians' town. Even in the horn-playing of Bartholomew, Lee Allen, Herb Hardesty and Red Tyler, one hears a harmony of souls rather than of notes. This is also evident in the off-key background singing of The Toppers, Hawks and The Bees (from Washington, D.C.), which is more warmth and fun than musical. Fun, I think, is the key word here; Mardi Gras good-time. Big Boy Myles and The

Chapaka Shaweez were a Mardi Gras street band who also sang. These bands prepared all year, getting their Indian costumes together, etc., for the Big Event. You will seldom find a lead singer with the pipes of a Rudy West, or B.B. King in N.O., but you will never find the warmth of a Fats, Lloyd Price or Leonard Lee, outside the city.

Bass and guitar are also not too prevalent in New Orleans records. Although, I'd hate to hear any of those records without the bouncy syncopation of Frank Field's upright.

The town has its share of great guitarists, too. Jus. Adams, who hated Rock & Roll, yet played some wonderful rhythm guitar on countless hits of the 50's, told me the only artists he recorded with, whom he respected were Barney Kessell and the genius, Charles Brown. Eddie "Guitar Slim" Jones, was from Mississippi; but cut his hits in N.O. He influenced Earl King (Johnson) who wrote such hit songs as "LONG TALL SALLY", "JENNY, JENNY" and "THOSE LONELY, LONELY NIGHTS". King sang lead with The Kings on Specialty. Another fine singer/guitarist was Alvin "Shine" Robinson, who recorded for Leiber and Stoller in the 60's.

By the mid-50's, Fats and Little Richard were the hottest things around, so everybody was running or walking to New Orleans. Imperial led the field, with Specialty a close second. Art Rupe and his local A&R man, Johnny Vincent, cut James Crawford, Henry Pierce, Earl King, Guitar Slim, blues accordionist Clifton Chenier, Edgar Myles and The Shawees, L'il Millet and His Creoles, Byron "Flick" Gipson, Bassist Edgar Blanchard, Art Neville, Ernest Kador (later Ernie K. Doe) in addition to the aforementioned Price and Richard. The Chess brothers had Clarence "Frogman" Henry, Paul Gayton and Bobby Charles. Aladdin recorded the Sha-weez, James Wayne, Lee Allen and Earl Palmer as well as Shirley and Lee. They also cut their cold artists, such as Amos Milburn and Charles Brown in New Orleans. Ember had a hit with Lee Allen and Atlantic recorded Joe Turner and Ray Charles a day apart in town. They had "JAM UP" with Tommy Ridgley. Apollo put out some sides by Eddie Bo.

Then, around 1957, things began to change. Earl Palmer moved to Los Angeles to become one of the richest studio drummers of all time. His place was taken by a guy named "Hungry" who played on records put out on a new local label - Ace - started by John Vincent in Jackson, Mississippi, after he left Specialty, Ace's big artists were Huey "piano" Smith, Earl King, James "Little" Booker, Bobby Marchan, Eddie Bo (Bocage), Joe Arrington, alias Joe Tex, and two white boys named Frankie Ford and Jimmy Clanton, who once told me that he got his style from Earl King. Ace Records started a whole new attitude: "Let's keep all the money right here". And so, up popped labels like Ron, Ric and A.F.O. (All For One), owned by Harold Battiste and the late Melvin Lastie, a couple of legendary New Orleans' horn men. Their only records were two local hits by one Prince LaLa, who I do not know much about, but I suspect he might be Alvin Robinson. A.F.O.'s other record and only national hit was the monstrous "I KNOW" by Barbara George, with Lastie taking the memorable trumpet solo.

A distributor named Joe Banashak found Allen Tous-

saint, a young songwriter/singer/pianist/arranger, etc. genius, and built two labels around his immense talent - Minit and Instant. A discography of these labels follows this article. Some additional notes on these labels: Toussaint also wrote under the name Naomi Neville (his mother) and Clarence Toussaint (his father). Benny Spellman is the bass on "MOTHER-IN-LAW" and Allen Orange sings the high part. Allen and Allen are Toussaint and Orange. The lead of The Showmen is Norman "General" Johnson of Washington, D.C., now with The Chairmen of the Board. Eskew Reeder is, of course, Esquiritas on Capitol. Al Reed is Al of Ruth and Al on Imperial. Aaron Neville later made "TELL IT LIKE IT IS". His brother Art is in the Meters of "SISSY STRUT" fame. Joe August is Mr. Goggle-eyes on Duke with Johnny Otis. Chick Carbo was lead of The Spikers. The Pitter Pats are Huey Smith and The Clowns; the Hueys are not. Larry Darnell is the same who had "I'LL GET ALONG SOMEHOW" in the early 50's with the original version of the recitation later done by The Velvetones on "GLORY OF LOVE". Ernie K. Doe had previously recorded on Savoy as The Blue Diamonds, as well as on Specialty.

Still later in the 60's, Ric label had Joe Jones' "YOU TALK TOO MUCH". Jones later managed The Dixie cups on Red Bird, who backed up Alvin Robinson on "HOW CAN I GET OVER YOU" on Blue Cat, who, in turn, played guitar on their club dates. Jones also gave a break to an arranger who is still active today: Wardell Quezergue, who arranged King Floyd's "GROOVE ME" and Jean Knight's "MR. BIG STUFF" and "BAREFOOTIN'" by Robert Parker, who played alto sax on Professor Longhair's 1949 sessions. How's that for the complete circle?

Throughout the late 60's, only Toussaint and his partner, Marshall Sehorn, were constantly nationally active, with the great Lee Dorsey, Betty Harris and The Meters. Al Hirt and Herb Alpert had hits with two Toussaint tunes: "JAVA" and "WHIPPED CREAM", which were originally on Joe Banashak's Alon label by The Stokes.

I had to leave New Orleans after only five days because Shirley of The Shirelles took ill and our engagement was cut short. So I didn't get to see much local talent.

I saw, besides Bartholomew, who sang tunes like "I LEFT MY HEART IN SAN FRANCISCO" between Fats Domino hits; Aaron Neville and The Meters, who are the best band playing soul music today. But I missed many of the legends who are appearing regularly around town: Red Tyler, Johnny Adams, Danny White, "Frogman" and Frankie Ford, who now has his own club. Finally, the musicians told me that "Fess" appears at Mardi Gras time, which, along with the parades, started the day I left. Shirley, I love you but why did you have to go and get sick?

P.S. - As the world's NUMBER 1 Percy Mayfield fan, I feel obligated to explain that, although Percy is from Minden, Louisiana, and sings with that marvelous Creole accent (MY HEART IS BOININ'), he never recorded in New Orleans to my knowledge. I pledge that once I get my interview and last four remaining records by him (Specialty nos. 390,400,408 & 439), I will do a fabulous article on this underrated giant.

1952 was an unusual time for rhythm n' blues groups, and for r n' b in general. During the last five years, it was fairly true that a record in the pop field which was released on a major label had a much better chance of succeeding than a record on an independent label. However, this was not often true in the rhythm n' blues field. In r n' b it was the independent firms and not the majors who were most often represented on the best selling lists. In the Spring of 1952, the major labels began to make a strong effort to regain a hold on the rhythm n' blues market. You may have noticed in my last column, and it is even more evident in this one, that labels such as Columbia, Okeh, RCA, Mercury Coral and Decca are beginning a big push in the r n' b field. These companies are strengthening their r n' b staffs, signing up numerous artists and strongly promoting their new rhythm n' blues releases. Despite this power play, however, the independent labels still retained their stronghold on the blues discs of the day. Let's continue to examine the history of rhythm n' blues groups via BILLBOARD magazine:

HIT SOUNDS

None of the records which were on the national rhythm n' blues top ten survey in my last column remained on the charts after March, 1952. During April, May and June, the Clovers and the Dominoes slugged it out for honors as the most successful group. The Clovers cracked the national top ten on April 19 with the classic, "One Mint Julep." This

record reached its highest spot (No.2) on May 17, but it remained on the survey for a healthy 17 weeks. As was typical of the times, the Clovers had another record in the top ten at the same time. "In the Middle of the Night," released about the same time as "One Mint Julep," reached the No.4 spot on May 17, but dropped from the scene after a run of only 6 weeks. The Dominoes also placed two records simultaneously on the national r n' b chart. "That's What You're Doing to Me" appeared for 4 weeks during May and managed no higher than a No.4 rating. As "That's What You're Doing to Me" began to slide, "Have Mercy Baby" made a strong run for the top slot. It first appeared as No.8 on May 24 and reached No.1 on June 28. As we'll find in next month's column, "Have Mercy Baby" was the best selling and most popular record of the Summer of 1952.

NOTES OF INTEREST

April 12 -

"The Seventh Annual Pittsburg Courier Poll, which ended last week, held few surprises. The Dominoes won the best group category with the 5 Keys and the Clovers next.

"Jubilee has signed a new group called the Marylanders, from Baltimore" (J.M. Note: I'm beginning to realize that the Baltimore-Washington area could very well have the claim to most of the greatest groups from the early fifties. Baltimore: home of the Cardinals, Orioles, 4 Buddies,

JOE MARCHESANI



Bobby Hall and the Kings and the birthplace of many of the Flamingos, some of the Ravens, etc... Washington area: home of the Clovers, 5 Keys (Va.), Heartbreakers, 5 Royals, Avalons, etc...)

May 24 -

"New book on r n' b groups has been issued this week by Artist Publications of Cincinnati. The book is called "Rhythm n' Blues Scrapbook" and it contains pictures and biographies of many disc stars."

June 7 -

"Cleveland's well-known deejay, 'Moondog' (Allan Freed), is in New York City for a few days this week to line up talent for his forth coming dance promotions. He has set three show-dances for Western Ohio in June, featuring the Swallows, Edna McGriff and the Buddy Lucas Orchestra. Dances are set for the Crystal Beach Ballroom, Lorraine, Ohio, the Summit Beach Ballroom, Akron and the new Avon Oaks Ballroom in Youngstown."

DISC DATA (New Releases)

APRIL

Every Beat of My Heart - Royals (Federal)
So (It's Over) - Marveltones (Regent)
Beside You - Swallows (King)
Have Mercy Baby - Dominoes (Federal)
I'd Be a Fool Again - Blenders (Decca)
I'm A Sentimental Fool - Marylanders (Jubilee)
Proud of You - Orioles (Jubilee)
In The Middle of the Night - Clovers (Atlantic)

MAY

It's Over Because We're Through - Orioles (Jubilee)
You're Part of Me - 4 Buddies (Savoy)
How Long - 5 Keys (Aladdin)
Why Don't I - Heartbreakers (RCA)
It's Funny - Seranders (Coral)
I Only Have Eyes For You - Swallows (King)
Chloe-e - (Ravens (Mercury))

JUNE

Ting a Ling
Barfly - Orioles (Jubilee)
Mam'selle - Ravens (Okeh)
Starting from Tonight - Royals (Federal)

RECORD REVIEWS

April 5 -

"Every Beat of My Heart" - The Royals (Federal) 68 points
"This is a little disappointing after the fine performance on the other side ("All Night Long" - 82 points). Judging from these two efforts, the Royals are more effective with a tempo that has a strong beat." (J.M.Note: Typical review of

the many ballads we love. It was not unusual for the up-tempo side to get the better rating, the better air-play and even the better sales. This happens in quite a few cases and shows that the reviewer, the public and the industry was more enthusiastic about the fresh, new rocking beat of rhythm n' blues than it was about the mellow ballads.)

April 16 -

"Deep Sea Blues" - The Dominoes (Federal) 81 points
"This is one of the best sides turned out by the group in some time. The slow blues has a spiritual-like feel and should get action. The flip, "Have Mercy Baby" (80 points), is a rocking, hand-clapper which the boys deliver in fine style."

"I'd Be A Fool Again" - the Blenders (Decca) 73 points "A pretty tune is sold with style by the lead singer with the Blenders backing him tastefully."

May 10 -

"Sittin' By The River" - The Marylanders 68 points
"Country-type opus gets a tasteful whirl by the Marylanders. Bass talks a few line to good effect at mid-disc."

May 17 -

"Why Don't I" - The Heartbreakers (RCA) 69 points "This is another slow side by the group, but the lead singer's shouting style injects alot of excitement into it." (Flip, Rockin' Daddy-O," got a 76.

"It's Funny" - The Seranaders (Coral) 65 points "The group slows down on this side for a hushed and mellow rendering of the oldie."

May 31 -

"You're Part of Me" - the 4 Buddies (Savoy) 82 points
"The boys sock out this bluesy weeper in first-rate style sparked by a "crying" lead singer (Note: Leon Harrison who really sells the item. Could catch coin."

"How Long" - The 5 Keys (Aladdin) 80 points

"Fine performance by The 5 Keys on a moody ballad with a melodic strain. The tenor lead (note: Rudy West) turns in a warm vocal. Tune could go as blues or pop."

"You Walked In" - The Swallows (King) 79 points
"Swallows turn in a strong wax item with Junior Denby taking in the solo lead on a slow pretty ballad that should get many spins. A strong disc." (Flip, "I Only Have Eyes for You" got 75 points)

June 14 -

"Chloe-e" - the Ravens (Mercury) 84 points

The Ravens come up with a bright, rhythmical waxing of the oldie that features a fine bass lead (note: Jimmy Ricks) over an outstanding vocal arrangement by the boys in the background. This one should be big for the Ravens and a real coin-grabber."



THE BOB KNIGHT FOUR

By Marcia Vance

July 14, 1973—Central Park in New York City—The WCBS-FM Revival Show in the park is due to start any minute. Seeing people at these shows, I usually meet some very interesting people and today was no exception; for I met Bob Nemser, the manager of The Bob Knight Four. After talking for quite a while, Bob invited me to attend their next recording session the following week. Five days later, I arrived at the Broadway Sound Studios and met John Ropers (bass) and Ralph Garone (baritone, second tenor). A few minutes later, Bob Bovino (lead) and Paul Ferrigno (tenor) arrived and the session got under way. Knowing The Bob Knight Four only through their recording of GOOD GOODBYE, I was extremely delighted to hear them doing only acappella and could not get over how great they sounded. After not singing together for many years, the group sounded fantastic and listening to

them doing WHEN I'M WITH YOU, CRAZY FOR YOU, MEXICO and others, was great. Since time was short, we arranged to meet another time for an interview.

At John's house the following week where John's wife prepared a delicious dinner, the six of us (Bob Nemser included) got together amidst a room full of John's sculptures which were very impressive. He is one of the country's most promising sculptors, and after spending an evening with his creations, I can understand why. Ralph is an executive with the R. H. Donnelly Publishing Company, Paul owns a carpet and tile company, and Bob is still an entertainer who got his start many years ago on the childrens' TV show—STAR TIME—at the same time as Connie Francis.

John, Ralph and Bob go back quite a few years together to the time they were in High School, where with Charlie

Licarta, they were known as The Bobby Dells (Bobby Dell was the name of a race horse). As they didn't know whether Charlie would be staying with the group, they wanted to get another singer just in case Charlie decided to leave. They heard about a guy named Eddie "Red" Logan, who was supposed to be a great singer. When they went to the local candy store to audition him, Red decided that he needed another guy to sing with him and got his friend, Paul Ferrigno to help out. They auditioned with SYMBOL OF LOVE and The Bobby Dells were so impressed with Paul, that they invited him to join the group and not Red. After rehearsing for quite a while, the group met Julie and Roy Rifkin who owned Dome Records. They auditioned with a self-written composition called HYMN OF LOVE and the Rifkins liked it so much that they signed the guys to their label and recorded HYMN OF LOVE; but it was never released.

The group kept on rehearsing and Charlie entered the service, so it became a four man group and they decided to change their name to The Bob Knight Four (just because they liked the sound of it). They did the usual hops and used to join the battle of the groups at a hall on Atlantic Avenue and 111th Street in Brooklyn every Friday night. They battled The Capris, The Five Discs, The Dialtones, The Fascinators and many others. One show that stands out in their memories was at St. Fortunatos where they appeared with The Cadillacs and The Heartbeats. Backstage before the show, the three groups sang to each other, each trying to outdo the others. The group, aside from doing many dance hops and local shows, were also making demos at this time. Those of you familiar with their brand new album (Kape 1001), may be surprised to know that their versions of SUNDAY KIND OF LOVE, MOST OF ALL and a couple of other cuts were done back in the late 50's, and were done before they ever cut a "legitimate" record. The prime influences on the group were The Flamingos and The Moonglows.

It was while doing these hops, that a cousin of Bob introduced the guys to Rick Picone who was then associated with Mickey Eichner of Jubilee Records. The guys sent Mickey a demo of a song that Bobby had written titled I WISH I KNEW WHY and Mickey arranged a meeting. After the meeting went well, Mickey introduced the guys to Tony Seppe, the owner of Laurel Records. Seppe had already recorded the song GOOD GOODBYE with a group; but didn't like the way it sounded and so, never released it. When he heard The Bob Knight Four, he decided to have them overdub the vocals. At that session, they also cut three other sides—FOR SALE, YOU GOTTA KNOW and an unreleased song whose title has been forgotten. GOOD GOODBYE went on to become a national hit and the guys were on their way. They appeared on many TV shows, including a few appearances with Clay Cole in New York. They got play on practically every New York station and many disc jockeys were using their record to close their shows. After doing many one nighters (and sometimes two and three a night) the guys went to do a Jerry Blavat Show at a big hall in Philadelphia. Arriving late, they found that they had to go through the audience to get backstage. Wearing their bright green suits and stringed gold ties, they created a minor uproar as they went through the crowd, much to the disapproval of the local group singing on stage. Finally getting backstage, Bob and Paul discovered that they had to go to the men's room. At this time, another local group was singing and once more,

The Bob Knight Four disrupted those singing just with their presence. After all, they were a famous singing group with a hit record on the charts and the audience was very impressed. A couple of minutes later, John and Ralph (still backstage) heard a commotion and looking out of the curtain, saw "green arms" flying about and they came running out. The local Philadelphians (audience), feeling very much put out at being upstaged by "outsiders" had gone after Bobby and Paul in the men's room. The four of them managed to get the fight out in the lobby of the hall where it was soon stopped, ending with Bobby's having to go to the hospital for stitches in his head. The wind-up of this was that after rushing like mad to get to the show, The Bob Knight Four never got to perform that night.

Shortly after GOOD GOODBYE became a hit, Tony Seppe decided to use the record again—this time taking off Bob's lead voice, leaving the three guys doing background and adding a girl lead singer by the name of Sandy Lynn. The record came out under the title of SO SO LONG on the Taurus label. Contrary to a common belief, the original label for GOOD GOODBYE was Laurel not Taurus and the same holds true with the record FOR SALE which was also later released on Taurus under the name of I'M SELLING MY HEART. Ironically, when the record was released for the second time, the flip side was an instrumental titled CRAZY PIANO that had nothing to do with The Bob Knight Four.

Their second record for Laurel was FOR SALE b/w YOU GOTTA KNOW, which received split air play from the disc jockeys and because of this, did not do very much. They were supposed to appear at a well publicized show occurring at Sam Goody's record store on Long Island, but the crowd turned out to be overly enthusiastic and someone fell through a window and so the show, with Murray The K, The Marcells and other acts, was cancelled.

Their last record with Laurel was WELL, I'M GLAD and this may well be the shortest released record in history. It was a one-sided record (the other side was blank and labelless) and it was sent out to disc jockeys and unexpectedly, pulled back two days later.

The Bob Knight Four then moved over to Josie Records where their first release was MEMORIES b/w SOMEWHERE (from West Side Story). This was the first time SOMEWHERE had ever been recorded as a single. They then moved over to Jubilee where they recorded TWO FRIENDS b/w CRAZY LOVE. Their last record together was TOMORROW WE'LL BE MARRIED b/w WILLINGLY, in 1963, which was the only record they made that did not have the original personnel. The group at that time consisted of John, Ralph, Charlie Licarta (again) and Frankie Ivino. Although they had done back-up work throughout their career and continued to do so now, it was here that the group broke up, very discouraged at not being able to get another hit the size of GOOD GOODBYE.

There were no personal disagreements, just mutual consent that the work was no longer there and they all went their separate ways; keeping in touch over the years with each other. The year is now 1973 and the group is now back together. They got together to record again and as I said earlier, their acappella songs are great. If the records are released, make sure to get them. The group is planning some personal appearances in the near future and if they are going to be in your area, don't miss them. They are one group who should very easily be able to bridge the gap from the 50's to the 70's.



In the span of seven years, record collecting has undergone some drastic changes. One of the most contributing factors towards this transition has been the bootlegged record. This weed has flourished almost uncontrollably throughout the gardens of many collectors to the point of touching the minds and wallets of a great number of collecting enthusiasts and anyone else who enjoys the classic sounds of the 50's.

Suprisingly enough the people who have felt the wrath of the weed the greatest are the group collectors. In essence, bootlegging is the photographing of an original label, sometimes quite effectively, and then illegally pressing and selling it as a bootleg or, if you prefer the euphemism, a reproduction.

Here is a dramatization of what happens. Imagine a collector who is in love the Red Robin label. This label carries mostly group recordings and every one is a classic. This fellow has spent many years accumulating all the hard to get discs. Then one day he runs down to his mail box expecting some delicious package but when he gets there he notices some brightly colored flyer enclosed in a pink and gold madrad envelope. Opening it, it reads something like this; "Hello dear record lover, have we got a surprise for you!" The letter would go on with an offer to buy the complete line of the legendary Red Robin label and also the Chance label. It may even offer as an extra special deal, the availability of all these records on red, blue, and orange wax.

It is needless to remark on the reaction of this young art collector. However, there are some fools who might sell all their originals to get these brand new colored ones. It is very sad but I have seen the case when some very fine and rare discs have fallen into hands of an unsympathetic record hoarder with no respect for his own undeserved records.

Have you ever seen the EPs on all those great labels? An EP is an extended play record, a 45rpm with 4 or more recordings on it. Now pick your favorite label. It may be Gold Top Federals, Club 51, or Saber or Parrot. Now, you happen to collect these labels and one day you stroll down to the local oldie dealer to see what he's got in new. To your amazement you look on the walls to see The Orchids on Chance and the Flamingos on Oldtown, each with four songs to the record. Picking it up and taking it out of its

sleeve you find its on green plastic. The first cut is a record that never came out on that label, the second is a cut called "See That My Grave Is Kept Clean" by Lightning Hopkins. The flip side constitutes an instrumental by Yo Yo Brown and a song by The DelSatin. Being that you collect you might buy it because there is some good sound on it and you file it along with your other stuff on Chance. I mean after all its on Chance, right? In my opinion there should be a separate section for sides like this. If you file it with all the greats on Chance in your collection who knows what may happen to all your good stuff that has to live alongside it. Most likely they will all wilt and warp and fade. You'll swear they were all straight when you bought them but don't be surprised. How would you like a leper to invade your colony?

But let's really look at what happens. What does an original contain that a bootleg cannot hope to reproduce? They both sound the same. Is there something that goes beneath the sound of a record?

Let's look at the Chance label. We who have been even vaguely familiar with records are familiar with Chance. Here is a company that, among others, has pioneered the record industry to capture the sound of two of the greatest groups that have ever recorded; the sweet sound of The Flamingos and the gutsy, hard feelings of The Moonglows. I'm sure all of you must have at one time heard I'll Be Home, Sincerely, Most Of All, I Only Have Eyes For You, etc. Where did these groups achieve their greatness? To find that out we must go back to the days before Parrot, Checker or the Chess labels; to the days of the Chance label. This label, like many others, was started by a person with an idea. It took money, a lot of work, and many other ingredients to start the company. When you hold an original Chance recording, you're holding a piece of the past, on a label that was started 24 years ago. When you play the original recordings of The Flamingos you can just sit back thinking of the hundreds of groups from the 50's who were able to capture some of their magic and incorporate it into their own style. The label itself has a personality of its own because the bands that backed them in the 50's were responsible for creating what we later established as the Chicago style or sound. Take any ballad on Chance and play the flip side. You'll probably hear a lot of saxophone, a certain quality which went to strengthen the character of the label.

Owning the original is owning part of this history. Think back and envision the singing in the hallways, the fighting and frustration in the early stages, and then when the sound was finally achieved and they went into the Chance label company with butterflies in their stomachs. Then Whamo! They were accepted not knowing they would be legends in their own time. So go to your collection and pull out one of these choice discs. You've got a little piece of American culture that has disappeared in the swirl of time, and no matter how heavy it may come back or how many rivals they have, all the combined ingredients that went to make this classic sound are gone and it can never be duplicated.

Think of the original pressing plant in Chicago, the DJs who played the sound and the distribution on a large scale. Somewhere in Hobbs, New Mexico a copy lands up in a

Salvation Army because some radio station fouled up and donated all their stuff. A local resident comes along and shells out 10c and walks away with a copy of Golden Teardrops by The Flamingos. He has a little square dance and whips out his little discovery to play for his friends and all of a sudden everyone who had previously liked him gets him tarred and feathered screaming "Don't you come playing that darky music around here!"

So its back to The Salvation Army for the record until somebody with half a brain picks it up and plays it at a couple of sets. By now its 15 years since the cowboy was run out of town and the record has finally found a home.

The bootleg is the instant fabrication of what the original represents. Its great for sound but there's more to it than that when you want to be a collector. However, the bootleg or reproduction has become a strong influence in the scheme of record collecting, what with the passing of years making the originals harder and harder to get and with the coming of new people on the scenes. So economically the bootleg was in demand and many people seeing the opportunities decided to become a one man record company without having to find the talent, etc. Of course there was always the threat of getting thrown into jail, being sued for fraud, and such. But not surprisingly the courts rarely got involved. After all, imagine what would happen if a major record company started a case against a bootlegger and when brought to the court the records showed that the company owed about \$45,000 to different groups in past royalties. So the courts really ever got involved.

But don't think the bootlegging business is totally without its casualties and risks. An acquaintance of mine just recently got his head bashed in and is now in the hospital. It's funny how you're not finding any more boots on that label. Then there are annoying phone calls in the middle of the night and some quite vicious threats.

Well, besides providing a service to some, confusing collectors, etc., something new has been added. Yes, now in 1973 we find the coming of the rare bootlegs. Some of the early boots are going for \$20 and the price is rising as the number of fools buying them increases. So now you can say that you own an original boot, as opposed to newer and cheaper boots which are going for about \$2 at your neighborhood oldie store. And remember, if it's good enough to be had for \$25 it's good enough to boot at \$3.

Well, I'm getting bored with all this. Now perhaps I can shed a little light on the question of how to determine a boot from an original, and believe me a really good boot poses quite a challenge and sometimes you can never be sure.

If you're trying to determine the original from the boot you will do well not to refer to the label, for the real difference is in the wax. You will notice on your old Major recordings that the plastic is quite brittle. The reason for this is the age of the record. The plastic tends to dry up with the years, in addition to the fact that the plastic used for pressing back then was very different from the vinyl, modern synthetic types used nowadays. Of course there are great differences here too as the bigger companies like RCA, Columbia, Epic, and all their little subsidiaries did use a vinyl plastic. Another way to tell on these labels is that

they typed their numbers into the wax instead of carving into them. This is another important factor in the determination of the original vs. the boot. 90% of the originals will have their numbers imbedded into the wax whereas the boots are surfacely written with no real indentation. Later on the injector molder was invented. Columbia was one of the first companies to start using the new molder on their cuts. These are the records that have the very flimsy labels that you could almost peel off with your fingernail. **SOME PEOPLE TOUCH THE BEGINNING OF THE PLASTIC TO FEEL FOR ROUNDED EDGES.** A friend of mine claims there is a minute size difference between the original and the boot. There are many cases where I have found this to be quite true. However, with the growing number of pressing plants involved in bootlegging makes this for the most part a very hard guideline to go by. Did you ever see a boot with the stamper name imbedded in the wax like Bellsound, (mastering company), Shelton? These are stamper names which are the trademarks of the certain plant where the record was cut. So you won't see this on a bootleg because the last thing you want is some smart dude tracing him down because he knows where you've bootlegged your record. After all, the whole reason for stamping your pressing plant name into the wax is to advertise your fine record pressing methods.

Lastly, there is the Delta number on all the pressings that are made in parts of California and the south. Look at DooTone and Specialty labels; the delta number is shaped like a triangle, and to this day there is not a boot that has this Delta number. These are some of the things that have helped me to tell the difference. One important fact that I would like to make clear is that you should not think that boot records are purposely made to fool collectors. I must say that with all the reproducing that has been done none of it has been really secretive, and everytime a record gets done in a large amount, it's known. My real concern is for the people who have been out of touch and do get burdened down with boots. What to do is simply know who you are dealing with, make sure that you know what you buy is guaranteed, especially if you're going to start spending \$100 for records and you're going to buy through the mail and from people you don't know.

Well, I've given you all the ways in which I try to tell the difference between the two. I purposely go out and buy boots to familiarize myself with the different types of pressings and then I constantly refer back to my own records to renote any differences I have forgotten about or have completely overlooked because, as the years go on, collecting is getting more complex. Its the same as with the collecting of fine art, coins, or stamps. There will always be people who know more than you do or will be able to aid you with their own experiences and vice versa.. So never be afraid to ask advice. If you have any such problem feel free to call Time Square Records Friday to Sunday from 12 noon to 8PM.

One more thing: to own a second pressing is to own as close as you can get to the original (even if it's on red Rama and not blue.) It's still not a record without a heritage. So you see with the coming of the over \$3 bootleg this article was inevitable.



Rendezvous With The Desires BY JOE SICURELLA

I interviewed James Whittier of the Desires while he was working at the offices of WABC, WPLJ. Jim was engineering for Cousin Bruce Morrow whom I was introduced to. Bruce told me about the oldies program seen on ABC TV in April which he stated was produced by "my own company". (It is not generally known, but in addition to writing liner notes for the Mellokings and other LP's, Bruce was the original backer of the Eternals until he "backed" out for unknown reasons. I was also introduced to FM DJ Tom Hogan who I asked if he knew that WPLJ was named with a song title in mind. He said he did. When asked who originally sang "WPLJ" he replied: "The Mothers Of Invention." He was unaware that a black group had recorded it. Part of the interview was conducted in the engineer's control room while Jim prepared tapes to be used for later programming. Shortly thereafter, Jim was to take over for the engineer who sits right across from Bruce and selects the proper commercials and records which actually are on cassettes.

The Desires were originally known as the Students, but changed their name when "I'm So Young" hit the charts even though the group had cut several soon to be released sides. The group's members included: Charles Hurston (falsetto tenor, Herrod High School); Charles Powell (bass, Franklin High School); Robert "Bootsie" White (lead, Cooper High School); George "Smithy" Smith (baritone, Herrod High School); James Whittier (tenor, Monroe High).

The Desires formed at the Youth Center at 118th Street and Fifth Avenue near Cooper High School. The Schoolboys also got together there. Harold Jenkins of the Kodaks formed a group there known as the Impacts with Reynaldo of the Schoolboys and a former member of the Imperials. Jim actually was imported from Rochester to replace an errant member of the group. Jim estimates that he has sung with fifteen groups. He joined the Jivetones who recorded Geraldine on APT. Although the record did not sell, the guys received advances of \$500 apiece and

made money from the bookings they had as a result of the disc. Jim's friendship with Don Costa (Jivetones A and R man) enabled him to connect up with the Desires after the APT group broke up; its members going on to other groups.

Jim also sang in the Premiers who recorded "Daddy's Home", and then with the Elverays who Jim recalls had a great dance routine. The group cut a record on Fine after Jim left the group. Jerry Ferguson sang with the group and is currently singing with a soul act that has a new recording.

The Desires are probably most famous for their smooth reading of the ballad "Let It Please Be You". Now, as then, the uptempo flip "Rendezvous With You" remains an equally "desired" tune. Jim figures that their first record sold about 250,000 copies, and the second about 80,000. Jim feels that "Hey Lena" did not click because of the similarity of the lyrics to Bobby Freeman's song about shoes (BettyLou...).

The group recorded what Jim described as a beautiful ballad "A Talk To Mother" (not inspired by the Hurricanes' "Dear Mother"), written by Bootsie based on some personal experiences of his. But by this time, Hull and its female owner had fallen on hard times. The label seemed to be going bankrupt and didn't even attempt to lease The Desires third record to Roulette as had been quite common in the past. The sales on the second record had been so disappointing and the royalty checks so small and few that the group, after much insistence, were allowed to check the legendary pillars of capitalism "the books". But being immature about finances, for all they knew the figures could have been inaccurate. The few thousand dollars apiece they made from their contract with Hull (1959-1961) seemed far less because of the manner of the payment — in dribbles.

The Desires' manager knew Bea, the owner of Hull, and got the group an audition. Jim said they always got their recordings on the first take because of the long hours of

practice and pride they had in their singing. Jim had gotten to know James (Shane Shep) Sheppard of the Heartbeats, as well as the Monotones and Elegants. He did not believe that "Little Star" ever came out on Hull, and did not know why it had.

The Desires toured the East Coast down to Virginia. They appeared at Jocko's roller skating rink in New Jersey, and at the theater shows of Mr. Freed, Jocko and Dr. Jive (Tommy Smalls). Appearing on bills featuring the Silhouettes, Sam Cooke, Kodaks, Paragons and friends of theirs, "Doll Baby" and the Jesters. The group was interviewed on Jocko's Philly WHAM show, as well as on Alan Frederick's and Alan Freed's. They performed "Let It ... " A capella on the rocky "G" program. The group performed in many benefits for retarded children, Bellevue Hospital, and school dances. (Jim remembered seeing Johnny Mathis' brother Ralph and the Ambers at an Apollo show.)

A lot of the time, groups were forced to sing without music because the band was not together. Jim felt that the Desires had the prettiest and strongest harmony along with Anthony and the Imperials.

The Desires were one of the groups lucky enough to have a very active fan club who not only gave them vocal support — three members of the fan club being Barbara Lee, Pat and Judy who later became the Chiffons. The girls would come to their rehearsals and help the guys with new additions to their repertoire. Songs made famous by the Students, Skyliners, Teenagers, and the Drifters. Bootsie was adept at handling the vocal stylizing of Earl Lewis and Anthony Gourdine. (The girls' efforts did not lead to the obscurity often relegated to back-up groups such as the Royale Cita Chorus.)

The demise of the Desires was attributed by Jim, besides Hull's financial problems, to their manager, Mr. Daley, who wrote SET ME FREE. On reflection it appears that he tried to guide the destinies of more acts than he could handle. These included the Bobettes, Fireball Express ("Red Ball Express"), D-men later known as the Emersons ("Hungry", "Joanie, Joanie"), Connecticut Yankees and Jesse Johnson.

The group naturally was quite disheartened over the sales of their second record and not having their third record released. However, they were interested in going with another label. They initially considered going to Triumph records and later Scepter, MGM and Columbia. But their manager wanted a 6% contract for the group when the companies only offered the usual 3½ to 4%. This may have been due partially to the fact that Mr. Daley had the Bobettes and felt he was in a position to hold out despite the fact that he had the future of five vocalists to consider. Coincidentally, the manager of the Jivetones also turned down a contract with Columbia.

Jim remembers being aware of payola to the extent that their manager would tell them it took "this much" to have a D.J. spin their record. Jim believes Dr. Jive is the individual who can be credited with "breaking" their first record in New York. The group's manager was also responsible for promoting the record door to door. (While we were talking, Jim phoned his former manager, Mr. Daley, to check on the last name of the woman who owned

Hull. He couldn't remember, and said he was putting together a book on R&B.)

The group gradually was phasing itself out by virtue of a lack of work and of course no recording contract. Jimmy was not willing to call it a career quite that easily, however. He worked several New York clubs as a single for a short time under the name of Jimmy London; he can't recall why he decided on that name, either.

Jim comes from a musical family. His brother plays piano and his sister was an Arthur Godfrey Show winner. She is a jazz-pop vocalist who became frustrated with the record business here and like Wess and Airedales had to go to Europe to be discovered and recorded.

A few months back, the Desires minus Smithy, who had become a Muslim, went to a rehearsal studio under the experienced eye of Eddie Jones (lead of the Emersons and arranger of "Little Star") who has coached and choreographed groups like the Chantels. The Desires had only time to go through one song, one by the Chilites. Eddie was leaving for a tour so, although the new Desires were happy with their contemporary sound, they abandoned the comeback trail. They had previously turned down an offer to appear at a revival show because the group could not be gotten together in time. But they are hopeful of working and recording again, but Jim feels getting an audition with a company was much easier in the 50's and 60's.

Jim's philosophy of music is that any type can be labeled soul if it is done with sincerity. He feels the doo wop groups will have to sing 75% what they feel and 25% what the audience is used to hearing — that is, some oldie groups will have to alter their style and material a lot while others only very little.

DISCOGRAPHY

DESIRES: HULL

Let It Please Be You / Rendezvous With You
Set Me Free / Hey Lena
So Close To An Angel / A Talk To Mother
(master tape)
Coast Of Red (tape)
I Love Paris (tape)
Sidewalks Of New York (tape)
Me And You (tape) (Written by a New Jersey group who broke up before it could be recorded. Hull bought the song with the intention of having it recorded by either the Heartbeats or the Desires.)

DESIRES: SMASH — Different Group

JIVETONES: APT

Geraldine / Ding Ding Dong
when (master tape)

PREMIERS: FINE

Daddy's Home / A Thousand Miles Away



SNEAKIN' BACK

By Pete Grendysa

Thanks to a general loosening-up of moral standards, it is now possible to hear on your local FM station songs containing rather explicit sexual references and what we used to call "dirty words." Thousands of records are sold which contain words that, if used in front of your dear old Grandmother, would surely earn you a rap in the chops. We had a few records like that back in the '50s, but no record shop would admit it - Redd Foxx was strictly under the counter stuff.

Concern for the lyrical content of phonograph records is always with us, and in the early '50s the focus of attention landed on the burgeoning new market of Rhythm & Blues.

Contrasted to the weak-kneed "moon-June-spoon" popular music which had degenerated from Swing music and was firmly entrenched during the Korean War era, R&B had a raw liveliness and earthiness. It had always been that way, back when it was called "race" or "sephia", but now it was starting to fall on the ears of the general record-buying market-white teenagers - and they were loving it. Naturally their elders were horrified, and a campaign to stamp out suggestive records swept the country in 1954. R&B records were the only target of this crusade.

Of course, the Midnighter's very popular "Annie" series and its off-shoots were likely targets for the bluenoses - and those records were banned as fast as they were released at many radio stations. Other not quite so obvious tunes got this unwelcome attention, too. Non-suggestive "Riot In Cell Block No.9" by the Robins was banned by CBS in Los Angeles because it was feared that the record would touch off prison unrest. Even WDIA, Memphis, with its large black audience saw fit to pronounce "Honey Love" by the

Drifters as suggestive and undesirable.

Once the ball was rolling, station managers all over the country scrambled to find records to ban. After all, if you weren't loudly and publicly decrying the low state of R&B lyrics and banning the records, you must be playing them!

The crusade eventually ran out of steam in 1955, although sporadic attacks on R&B lyrics continued well into the Rock And Roll era which followed. Then the well-known ill effects of this new pernicious evil - Rock And Roll - became the panic of the day, and the battle took a different tack.

One minor accomplishment remains from all this. Although you will find a lot of people who will tell you that R&B is low-brow, unmusical, and generally demeaning to the ears, hardly anybody remembers that it's dirty, too. Here's a list of only a few of the unfortunate records that were banned from various airwaves during the height of the "Clean lyrics" hysteria:

Work With Me Annie - Midnighters - Federal 12169
Sexy Ways - Midnighters - Federal 12185
Annie Had A Baby - Midnighters - Federal 12195
Annie's Aunt Fanny - Midnighters - Federal 12200
Stingy Little Thing - Midnighters - Federal 12202
Switchie Witchie Titchie - Midnighters - Federal 12220
Honey Love - Drifters - Atlantic 1029
The Wallflower - Etta James - Modern 947
Rockin' Chair Baby - Peppers - Chess 1577
Toy Bell - Bees - Imperial 5314
Forget It - Larks - Lloyds 114
Wailing Little Mama - Counts - Dot 1235
Riot In Cell Block No.9 - Robins - Spark 103



STAN R. KRAUSE

JOHN APUGLIESE, SR.

LARRIC 7301 - NUTS N' SPRINKLES - THE BOP SHOP: Interesting up-tempo tune, very similar in sound to "Rip Van Winkle" by The Devotions. Worthy of a spin on any turntable.

TIME MACHINE 570 - WONDER WHY - THE FIVE SATINS: Cut from a 1957 demo - a great version of The Solitaires' tune. A little scratchy but who could complain about a great tune done by a great group.

YVONNE 609 - NUTMEGS LIVE - Good fun album of previously unrecorded songs by group. Outstanding is "In The Still Of The Night".

CHANNEL 1004 - OVER AGAIN - THE CHANNELS: Same exact song as their hit record of "You Hurt Me" on the Hit label retitled. If it's not in your collection and you like The Channels, get it.

DOOTONE 479 - CAN YOU TALK - VERNON GREEN & THE MEDALLIONS: Modern tune by great old group. Smooth, pretty, nice harmony.

CLIFTON #2 - WHERE DO WE GO FROM HERE? THE DUBS: Great, great sound from The Dubs; especially the tenor voice. A must for every Dubs' fan.

TIME MACHINE 571 - LONELY HEARTS-FRED PARRIS & THE FIVE SATINS - Another original 1957 tune cut from a demo. On the order of "She's Gone With The Wind" but just as good.

LONDON 196 - AFRICA GONE FUNKY-SCREAM-IN' JAY HAWKINS: Modern (Shaft) guitar riff, highlight the inimitable nasal voice of Screamin' Jay. A sure chart entry.

ROADHOUSE RECORDS #1006-1009 - SOLDIER IN KOREA/LONESOME by The Five Vultures I SWEAR BY BALL THE STARS ABOVE/CRY WIND CRY by The Heartbreakers, I ONLY WANT TO BE YOUR GUY/HEY BABY and DON'T LEAVE MY BROKEN HEART/LOVE TEARS by The Parakeets: Roadhouse Records must certainly be commended on these releases. All are from unreleased masters from the early 50's. If you are into early 50's group sounds, these would certainly compliment your record collection. All fall in the category of great to excellent.

CANDLELITE 1002 - THE "REAL" HISTORY OF ROCK N ROLL - Very well pronounced documentary on the early days of Rock N Roll and the emergence of Elvis on the scene when it apparently appeared that pop music was revolutionizing the market and the teens needed something desperately to restore their beliefs in identity. Whole concept plus narration put in a very interesting and entertaining movement. Album in its entirety composed by Wayne Stierle - very well done, definitely deserves some attention. This type of work is not as easy as it may sound. When you pick it up, don't just play it, LISTEN to it.

RELIC-HERALD 5009 - THE TURBANS-Great package, supporting the fabulous Turbans, featuring Al Banks in the lead role. "When You Dance", "Sister Sook-ey", "Congratulations", and many more greats. Good sound. Great album.

RELIC - EMBER 5008 - THE FIVE SATINS GREATEST HITS: 18 well liked songs by Fred Parris and The Satins, including "In The Still of The Night" and "Shadows", also "All Mine", "When Your Love Comes Along". All in one album, with a good looking photo of the group on cover. Good listening.

JOHNSON 097 - CONNIE - The Dubs: More of that odd sound from the great Dubs good bass work along with tenors and lead. Nice record - typical New York side.

CHANNEL 1003 - CLOSE YOUR EYES - EARL LEWIS & CHANNELS: Nice rendition of Five Keys' classic - much smoother than The Channels' normal sound. Easier to listen to and a very nice recording. Earl sounds great. Group does too.

BLUE SKY 107 -WEDDING BELLS ARE RINGING IN MY EARS - BLUE SKY BOYS -Old Angels' record - Done by Ostrom as The Blue Sky Boys, absolutely fantastic. Great harmony work and super lead job. If you don't have it, get it. Why miss something this good? The flip: STORY OF DADDY COOL - an excellent novelty using old records, edited extremely well. One of the best in its class. Very enjoyable.

YORKSHIR 781-783-VOCAL GROUPS- 1940's and 1950's - COLLECTORS' SERIES- All three of these albums are completely outstanding in quality and performance. Fantastic harmonies and leads probably some of the finest most of us that are into great group harmony have ever heard.



In our attempt to make "BIM BAM BOOM" the focal point for all persons interested in the Oldies field, we have instituted a Trading Post column. In this column will be listed Want — Sell — Trading ads. The charge for these ads is 10¢ a word. It is our hope that this feature will bring all collectors closer together. We hope that this column will be useful in finding records, tapes, pictures and other items to add to their collections. We will print the names and address of people taking the ads and persons interested in contacting these people can contact them by mail or phone.

WANTED: Old photographs and R/B records LP's, 45's, & 78's especially with Jimmy Ricks with or without the Ravens, Jive Five, Radiants, Holidays, Clyde McPhatter & the Drifters, Hollywood Flames. FRANK COLDING, 13620 Stoepeh, Detroit Mich. 48238.

FOR SALE: List #1 (free) of R/B, R/R Blues, Pop 45's/78's. BOB GRASSO, 9020 N.W. 24th. Ct. Ft. Lauderdale, Fla 33313

WANTED: Carol Blades (Rama), Billy Dixon & Topics (Topix), "I Go Ape" by Frankie Taylor, Arlene & Willie (End), 4 Lovers "Happy Am I", "My Mother's Eyes" (Carona), Village Voices "Red Lips", Terry & Jerry "What Is Love", Frankie Nolan (ABC), Pretenders (ABC), La Feats (Apollo). JOE SICERELLA, 26 Wood St. Rutherford, NJ 07070.

FOR SALE: Super rare and odd records. R/B - R/R etc. Fantastic huge list is ready. Hurry, send for free list. J. ENGELSON, 222 E. 8th St. Bklyn. NY 11218

WANTED: 78 rpm group records. Please describe with price. MARK WALLIS, 3209 S. Walker Ave. San Pedro, Calif. 90731
FOR SALE: Blues, R/B vocal groups, rock a-billy, pop 45s/78s, some LP's. Set prices. free list. VICTOR PEARLIN, 894 Main St. Worcester, Mass. 01610.

FOR SALE: Send post card for free auction & fixed price list of R/B, R/R, Rock a-billy, Blues records. JOHN YAYLOR, 3317 Reed St. Ft Worth, Texas 76119.

FOR SALE: "Carol" Darchaes - Aljon \$1.00 Remember the Ravens, Solitaires, Rivilers Viscounts, Send for free list. 45's \$1 to \$5 none higher. Dealers send for wholesale catalog. J. PECORARO, P.O. Box 17 Woodlawn Sta. Bx. NY 10470.

FOR SALE: Record Albums, Free list - wanted old R/R books and magazines etc. JOHN KURTZ, 110 Bement Ave. SI NY 10310
COLLECTORS from our files - huge list of original 45's (all \$1) & albums for sale Send for free list today. Don't miss this opportunity. MULFRED STUDIO OF DANCE, 120 Antietam Rd. Cherry Hill, New Jersey 08034

SEND FOR: Free list of new & used R/B 45s, send your want lists to" RHYTHM RECORDS RESTORED, P.O. Box 544, Irwin Pa. 15642. Send custom tape requests to R/R/R/WEST, Box 585, Downey Ca. 90241.

FOR SALE: Dell Vikings "Down In Bermuda" "Maggie" Fee Bee #206 only \$2.25 mint. MARVIN PODE, 3206 Curtis Dr. Marlow Hgts Maryland 20031.

FOR SALE: Extensive collection of R/B, R/R, 78s mint condition - also 45's & albums - fair prices - send for free list. AL CATTABIANI, 72 Lambert Ave. Farmingdale, NY 11735

OLDIES: If you can't find it maybe I can - send me your want lists and the prices willing to pay. BIG JOHN THE OLDIES MAN, P.O. Box 52 Cambridge, Mass. 02139.

BUY: or sell 45's/78's free info for stamp. Moldy Records, Box 954, Tacoma, Wash 98401.

WANTED: Group photos, top \$ paid. A. Berlowitz, 801-14 Tilden St. Bx. NY 10467

FOR SALE: Thousands of post-war blues, R/B, vocal groups, old R/R, rockabilly, C/W, pre war and post war hillbilly and blues 45s, 78's & LPs. Send for free auction and sale lists. RICHARD BASS, 612 Brooklyn St. Oakland, Calif. 94606.

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RADIO RAP

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On Long Island a number of AM stations feature oldies, including WHLI, Hempstead (1100); WGBB, Freeport (1240); WGLI, Babylon (1290), and WLNG, Sag Harbor (1580).

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WCAU-FM (98.1), Embodies the same "SOLID GOLD RADIO" format as New York's WCBS-FM, spinning the oldies 24 hrs. a day.

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WEDO-AM (810) — PORKY CHEDWICK is on the scene Saturdays 12 Noon to 5 P.M. and Sundays 4-5 P.M., with the sounds that made him famous in the 50's A Must show for all who dig R/B. WPSI-AM (1510) THE CHARLIE APPLE SHOW — Charlie spins all the old sounds, groups, urban blues, Country Blues and the Pittsburgh moldie sounds. Contests, the Apple Corps (The Organization Dedicated To The Preservation Of Original Rock and Roll), and a good old rock and roll time are the features.

CENTRAL PENNSYLVANIA

WRHY-FM (92.7) — "A LONG, LONG TIME AGO" with Dave Cameron is an Alan Freed type show, Saturdays from 6-8 P.M., covering the Harrisburg-York-Lancaster area.

WHFX-AM (1580) — "THE JIMMY CLANTON SHOW," hosted by the "JUST A DREAM" idol, Mondays thru Fridays, 11 A.M. - 2 P.M. Another "SOLID GOLD" format station.

CONNECTICUT

WINE-FM (95.1) — WILL ANDERSON'S "ROCK AND ROLL REVIVAL PARTY" brings you the best of the 50's, with contests, special and interesting information. Covers Connecticut, Long Island and parts

WPKN-FM (89.5) — "ANTIQUA BLUES SHOW" (R & B FOR YOU of the Hudson River Valley. On Thursdays, 8-11 P.M.

AND ME! BILL NOLAN is your host every Sunday, 4-8 P.M., playing deep blues and R & B sounds from the 50's, covering Southern Connecticut, Long Island and Lower Westchester.

WWCC-AM (1240) "KEN JORDAN'S GOLD GALLERY" is heard every Sunday night from 9 P.M. to Midnight, featuring "OLD GOLD" from the mid and late 50's, covering Central Connecticut (Waterbury) area.

WCOQ-AM (1220) — Gold Radio 1220 programs SOLID GOLD from 1954 to present including one "Future Gold" song per hour, with personality-oriented jocks.

WRTC-FM (89.3) — ROGER TILLSON brings you oldies on the Trinity College Station. Consult station listings for time.

WNHU-FM (88.7) — WAX MUSEUM SHOW, JIM SANTA BARBARA takes you back to the fabulous 1950's each week on the University of New Haven's radio station. Consult station for day and time.

BOSTON AREA

WTBS-FM (88.1) — "THE SKIPPY WHITE SHOW," Sundays from 5-7 P.M. traces the history of R & B from year to year. Skippy also hosts THE GOSPEL TRAIN SHOW at 4 P.M., "THE RICK STAR SHOW" on the same station mixes R & B with "pop" (The Robins to The Four

EDITOR'S NOTE: ALL "OLDIES" DJ'S AND STATIONS FEATURING "OLDIES" SHOWS ARE INVITED TO SEND INFORMATION FOR MENTION IN THE COLUMN. Additionally, Bim Bam Boom packages a syndicated "oldies radio program which is available to stations desiring to program this music. Please contact the magazine for details.

Lovers), Saturdays 1-3 P.M.

On the same station, LITTLE WALTER brings you the "TIME MACHINE SHOW," Midnight - 3 A.M. on Saturdays and "THE G.T.O. SHOW" on Sundays from Midnight to 2 A.M. Rare sounds with loads of good info.

WHRB-FM (95.3) — Check with station for info on a great new standard oldies and obscure R & B show, now being planned.

BALTIMORE — WASHINGTON — WEST VIRGINIA

WITH-FM (104.1), Baltimore, features an all "oldies" format, similar to New York's WCBS-FM and Philadelphia's WCAU-FM.

WGTO-FM (90.1), Washington, ALAN LEE hosts "THE DISC MEMORY SHOW," The capitol's only "Oldies" show, rare sounds from the past every Sunday 9 A.M. - Noon.

WMMN-AM (920), Fairmont, W. Virginia, BOB HANK is your host on "NITE BEAT," Mondays thru Fridays, 7 P.M. to Midnight. Spinning the "Oldies" with many special features.

CALIFORNIA

KMET-FM (94.7), Los Angeles. JIM PEWTER, The Armed Forces Radio "Oldies" veteran, now in his 7th year, brings you everything from Rock-A-Billy to deep Rhythm and Blues, featuring interviews with the history-making artists, Sunday afternoons, 2-6 P.M. and Saturday mornings 6-10 A.M.

KZSU-FM (90.1), Palo Alto (Stanford University) — "THE STONE OLDIE SHOW," ART MARIANO D/B/A ALAN STONE, plays the hits from the 50's and 60's with dedications, some wit and a lot of interesting facts. Sundays 6-10 P.M.

KPFA-FM (94.1) and KPFB-FM (89.3), covering Northern California from Big Sur to Oregon and Nevada — "CRUISIN' WITH LENNY AND STOLZ" playing the rare sounds we all love.

ART LABOE — Mr. Original Sound brings you the following shows: California/Mexico and Mid-West America, DRTH-Stereo-FM playing oldies 24 hours a day. Music from the 50's and 60's with nostalgia highlights. ART LABOE show on every Friday/Saturday nite from Art's OLDIES BUT GOODIES Club. Dedications, interviews with oldies artists. KPCC-AM (1240) every Wednesday 8-11 P.M. playing oldies and taking dedications. XPRS (1090) Midnight to 3 A.M. XELO Juarez, Mexico, Midnight to 3 A.M. (Central Standard Time). Art can be heard in most Southwest and Mid-Western states.

KAGB-FM (103.9), Inglewood. AL GRANNUM, the "granulated one" from New York City is back on the Los Angeles area's newest FM station. Al plays the newies plus a great deal of fifties "old gold," Mondays through Saturdays, 2-6 P.M. KAGB serves up a blend of Pop, R & B, Jazz, Latin, The Oldies, Gospel and some hard Rock.

KAGB-FM (103.9) Inglewood. AL GRANNUM, the "granulated one" from New York City is back on the Los Angeles area's newest FM station. Al plays the newest plus a great deal of fifties "old gold," Mondays through Saturdays, 2-6 P.M. KAGB serves up a blend of Pop, R & B, Jazz, Latin, The Oldies, Gospel and some hard Rock.

KPOC-FM (89.5) in the San Francisco area. The "Autumn King" until ? The name of the show is "ROCKIN' AND DOOWOPPIN' from the plays Rock & Roll, R & B and Soul every Thursday from 10:30 P.M. Dock Of The Bay" which tells the whole story.

AND AROUND THE COUNTRY:

MIAMI, FLORIDA — TED GREENE hosts the "SOLID GOLD ASSEMBLY SHOW" on WQAM-AM, Sunday nights from 6 P.M. to Midnight.

TRENTON, NEW JERSEY — "THE SAL TEE SHOW" WTTM-AM (920), Sundays from 8 P.M. to Midnight, is the #1 "Oldies" show for Southern New Jersey and the Philadelphia area.

ITHACA, NEW YORK — "ROCKIN' REMNANTS" with GEORGE HILLER at the helm has built a large following of "Oldies" fans, Saturdays from 6-11 P.M. on WVBR-FM, 93.5 on the dial.

ROCKY MOUNT, N.C. — WEED-AM programs many "Oldies" and features a "MILLION DOLLAR WEEKEND" of all "SOLID GOLD" sounds.

NEWBURGH, NEW YORK — WGNV-AM (1220), a 5000 Watt daytimer, serving the Mid-Hudson Valley. BRUCE HOLMAN, MIKE DULANEY and JEFF TUPPS on the air with a mix of Chart, Album, New York and 25% Oldies from as far back as the Early 50's.

LAKE GENEVA, WISCONSIN — WMIR (1550) features a "GOLDEN WEEK-ENG" each and every weekend from 6 A.M. until sign-off (sundown). TERRY HAVEL and STEVE SWANSEN on Saturdays and MIKE TERRY on Sundays feature golden oldies every other record with many of the record hits from the 1950's.

ONTARIO, CANADA — CHYM (1490) and CHYM-FM (96.7) — "BOPPIN' DAVE" brings you the "KALEIDOSCOPE SHOW" — a blend of blues, Rock-A-Billy, R & B and R & R, Saturdays from 10 P.M. to Midnight and Sundays from 10 P.M. to 2 P.M.

NORTH CAROLINA — WMAP-AM (1060) in Monroe, North Carolina brings you the "WAX MUSEUM'S GALLERY OF GOLD" Check with station for time. WBT-AM (1110) is a 50,000 wattage which beams from Charlotte, N.C. and can be heard from Canada to the Bahamas. Don't miss their "SUNDAY NIGHT HALL OF FAME" from 7 P.M. to Midnight.

IOWA — KOKX in Keokuk, Iowa brings you EARL WALTERS playing oldies Check with station for details.

CLEVELAND, OHIO — WZAK-FM (93.1). None other than ALAN FREED'S Son-In-Law, DICK LIBERATORE, plays vintage 1955-1962 sounds every weekday from 11 P.M. till Midnight. Now in its 7th year. This show covers the same market in which Freed himself started.

WINTER PARK/ORLANDO, FLORIDA

WPRK (91.5 FM) Rollins College. Mike Bohan's "VINTAGE" is Rock & Roll and Rhythm & Blues from the fifties every Friday night 9:00 until Midnight.

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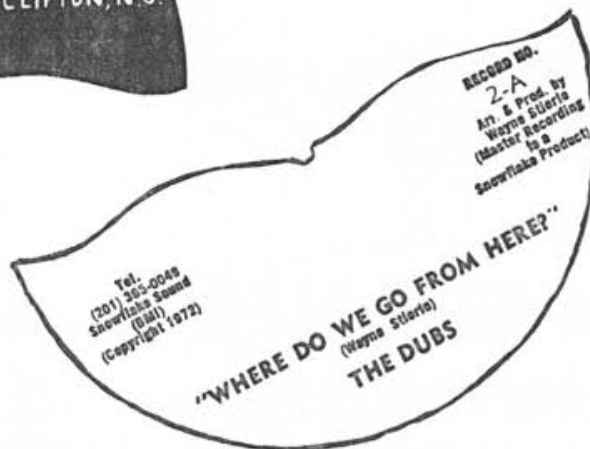
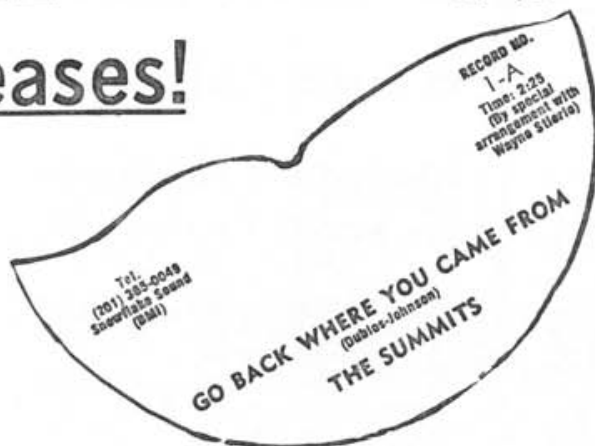
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VOLUME 1 - SIDE A: DARLING, HOW LONG - The Heartbeats (Roulette); GLORY OF LOVE - The Angels (Gone); THE SKIN OF ST. CECILIA - The Marphones (Rama); DING DONG - The Echoes (Gone); OUT IN THE COLD AGAIN - Frankie Lyman (Gone); RIP VAN WINKLE - The Devotions (Roulette); **SIDE B:** YOUR WAY - The Heartbeats (Gone); WEDDING BELLS - Tony Tim & The Hits (Roulette); PEOPLE ARE TALKING - The Heartbeats (Gone); CRY LIKE I CRIED - The Marphones (Gone); DON'T SAY GOODNIGHT - The Valentines (Rama); PAPER CASTLES - Frankie Lyman (Gone); THE MASQUERADE IS OVER - The Marphones (Rama)

VOLUME 2 - SIDE A: WHY DO FOOLS FALL IN LOVE - Frankie Lyman (Roulette); LOOK IN MY EYES - The Chantels (Roulette); CHARLIE BROWN - The Coasters (Atlantic); CRYING IN THE CHAPEL - Sonny Tim & The Orioles (Jubilee); PRISCILLA - Eddie Cooney (Roulette); TEARS ON MY PILLOW - Little Anthony & The Imperials (Gone); **SIDE B:** I ONLY HAVE EYES FOR YOU - The Flamingos (Gone); FOR SENTIMENTAL REASONS - The Cliftones (Gone); LITTLE GIRL OF MINE - The Cliftones (Gone); GEE - The Crows (Gone); A THOUSAND MILES AWAY - The Heartbeats (Roulette); CHAPEL OF DREAMS - The Dubs (Gone)

VOLUME 3 - SIDE A: THERE GOES MY BABY - The Grifters (Atlantic); SEE SAW - The Moonglows (Gone); I'LL BE HOME - The Flamingos (Gone); BOM BOM BOOM - The Eldorados (Gone); MAYBE - The Chantels (Gone); LOVE YOU SO - The Chantels (Gone); **SIDE B:** LONG, LONELY NIGHTS - Lee Andrews & The Hearts (Gone); GOODNIGHT SWEETHEART GOODNIGHT - The Flamingos (Gone); BARBARA ANN - The Temptations (Gone); I SHOT MR. LEE - The Bobettes (Triple X); SIXTEEN CANDLES - The Crests (Gone); SPEEDY - The Cadettes (Jubilee)

VOLUME 4 - SIDE A: PEPPERMINT TWIST - Joey Dee & The Starliners (Roulette); BOMBO STOMP - Little Joey & The Kids (Jubilee); BRISTOL STOMP - The Doves (Gone); THE FLY - Chubby Checker (Gone); WATUJI - The Vibrations (Gone); HOT PASTRAMI WITH MASHED POTATOES - Pt. II - Joey Dee & The Starliners (Roulette); **SIDE B:** THE LOGO MOTION - Little Eva (Gone); LET'S GO AGAIN - The Vibrations (Gone); HULLY GULLY CALLIN' TIME - The Joe Foss (Gone); HOT PASTRAMI WITH MASHED POTATOES - Pt. I - Joey Dee & The Starliners (Roulette); DO YOU WANNA DANCE - Bobbie Freeman (Jubilee); DANCE WITH ME HENRY - Eda James (Modern)

VOLUME 5 - SIDE A: BOOK OF LOVE - The Monotones (Gone); STORY UNTOOLD - The Nutmegs (Atlantic); DANCE, DANCE, DANCE - The Dells (Gone); YOU GOT ME PLACED IN MIND - The Spaniards (Gone); JOE JOE - The Dells (Gone); JUST YOU - Dean & The Belmonts (Gone); **SIDE B:** TEN COMMANDMENTS OF LOVE - The Moonglows (Gone); SO FAR AWAY - The Paulies (Gone); ZOOM - The Cadettes (Jubilee); THE CLOSER YOU ARE - The Chantels (Gone); SO FINE - The Flatties (Gone); FIVE HUNDRED MILES TO GO - The Heartbeats (Gone)

VOLUME 6 - SIDE A: GOODNIGHT SWEETHEART GOODNIGHT - The Spaniards (Gone); WHEN YOU DANCE - The Turbans (Gone); IN THE STILL OF THE NIGHT - The Five Satins (Gone); EVERYONE'S LAUGHING - The Spaniards (Gone); UP ON THE MOUNTAIN - The Magnificents (Gone); **SIDE B:** WE BELONG TOGETHER - Robert & Johnny (Gone); SHIP OF LOVE - The Nutmegs (Atlantic); MOST OF ALL - The Moonglows (Gone); THERE'S OUR SONG AGAIN - The Chantels (Gone); I'M GONNA BE - The Chantels (Gone); LOVERS NEVER SAY GOODBYE - The Flamingos (Gone)

VOLUME 7 - SIDE A: TEEN ANGEL - Dean & The Belmonts (Gone); SINCERELY - The Moonglows (Gone); TONITE TONITE - The Melto Kings (Gone); GET A JOB - The Silhouettes (Atlantic); MARIE - The Four Tones (Jubilee); BEEP BEEP - The Playmates (Roulette); **SIDE B:** BARBARA ANN - The Regents (Roulette); WOO HOO - The Rock & Teens (Atlantic); HEART AND SOUL - The Cliftones (Gone); SHIMMY SHIMMY KO KO BOO - Little Anthony & The Imperials (Gone); BERMUDA - The Four Seasons (Gone); SUNDAY KIND OF LOVE - The Marphones (Roulette)

VOLUME 8 - SIDE A: ALL IN MY MIND - Maxine Brown (Gone); I'LL BE TRUE - Faye Adams (Atlantic); SECRETLY - Jimmy Rodgers (Roulette); SCHOOL DAY (Ring Goes The Bell) - Chuck Berry (Gone); BU DIDDLEY - Bo Diddley (Gone); ROLL OVER BELTHERN - Chuck Berry (Gone); **SIDE B:** OH OH I'M FALLING IN LOVE AGAIN - Jimmy Rodgers (Roulette); THIRTY DAYS - Bonnie Hawkins (Roulette); HURTS ME TO MY HEART - Faye Adams (Atlantic); GOODNIGHT MY LOVE - Jesse Belvin (Gone); KISSES SWEETER THAN WINE - Jimmy Rodgers (Roulette); SHE'S EVERYTHING - Ral Donner (Gone)

VOLUME 9 - SIDE A: SHOUT - Joey Dee & The Starliners (Roulette); FUNNY - Maxine Brown (Gone); WALKIN' WITH MR. LEE - Lee Allen (Atlantic); HEY LITTLE GIRL - Dave Clark (Gone); MAYBELLINE - Chuck Berry (Gone); ROCK YOUR LITTLE BODY TO SLEEP - Buddy Knox (Roulette); **SIDE B:** THE GYPSY CRIED - Lou Christie (Roulette); GOODY GOODY - Frankie Lyman (Roulette); HONEYCOMB - Jimmy Rodgers (Roulette); I'M STICKIN' WITH YOU - Jimmy Bowen (Roulette); PARTY DOLL - Buddy Knox (Roulette); YOU DON'T KNOW WHAT YOU'VE GOT UNTIL YOU LOSE IT - Ral Donner (Gone)

VOLUME 10 - SIDE A: IN MY DIARY - The Moonglows (Gone); PAINTED PICTURE - The Spaniards (Gone); RAMA LAMA DING DONG - The Edsels (Gone); EVERY NIGHT II Pray - The Chantels (Gone); HE'S GONE - The Chantels (Gone); TWO PEOPLE IN THE WORLD - Little Anthony & The Imperials (Gone); **SIDE B:** HAPPY BIRTHDAY BABY - The Tune Weavers (Gone); WHY DON'T YOU WRITE ME - The Jacks (Gone); NEVER LET GO - The Chantels (Gone); I'M ALRIGHT - Little Anthony & The Imperials (Gone); DON'T ASK ME TO BE LONELY - The Dubs (Gone); I'M THE GIRL - The Chantels (Gone)

VOLUME 11 - SIDE A: WHEN WE GET MARRIED - The Dreamlovers (Atlantic); TONIGHT KATHLEEN - The Valentines (Gone); TO THE AISLE - The Five Satins (Atlantic); I'LL BE FOREVER LOVING YOU - The Eldorados (Gone); AT MY FRONT DOOR - The Eldorados (Gone); WE GO TOGETHER - The Moonglows (Gone); **SIDE B:** BEEN SO LONG - The Pastels (Gone); CONGRATULATIONS - The Chantels (Gone); SPANISH LACE - The Four Seasons (Gone); CHURCH BELLS MAY RING - The Willows (Gone); BABY IT'S YOU - The Spaniards (Gone); ALAS OF LOVE - The Chantels (Gone)

VOLUME 12 - SIDE A: TOSSIN' AND TURNIN' - Bobby Lewis (Atlantic); STAY - Maurice Williams (Atlantic); DARLING, LISTEN TO THE WORDS OF THIS SONG - Ruth McFadden (Atlantic); SHARE A HAND - Faye Adams (Atlantic); THE JOKER - Billy Myles (Atlantic); DON'T PLAY THAT SONG (I Love) - Ben E. King (Atlantic); **SIDE B:** FOR YOUR PRECIOUS LOVE - Jerry Butler (Gone); HEAVENLY FATHER - Edna McGuffee (Atlantic); SNAP YOUR FINGERS - Joe Henderson (Atlantic); LET THE LITTLE GIRL DANCE - Billy Bland (Atlantic); YOU TALK TOO MUCH - Joe Jones (Roulette); KING OF FOOLS - Sam Hawkins (Gone)

VOLUME 13 - SIDE A: RED RIVER ROCK - Johnny & The Hurricanes (Atlantic); SOUL TWIST - King Curtis (Gone); WHEELS - The Stringalongs (Atlantic); WHISTLING ORGAN - Baby Cortez (Atlantic); RAMA LAMA SHESH - Joey Dee (Roulette); CLOUDS - The Spacemen (Gone); **SIDE B:** RINKY DINN - Baby Cortez (Atlantic); REVEILLE ROCK - Johnny & The Hurricanes (Atlantic); THE HAPPY ORGAN - Baby Cortez (Atlantic); WIGGLE WIGGLE - Les Cooper (Atlantic); EL WATUJI - Ray Barretto (Atlantic); BEATNIK FLY - Johnny & The Hurricanes (Atlantic)

VOLUME 14 - SIDE A: EARTH ANGEL - The Penguins (Atlantic); LOVE ME FOR EVER - The Four Eights (Atlantic); LOVE'S BURNING FIRE - Beverly Anne Gibson (Atlantic); BONEY MAROON - Larry Williams (Atlantic); LADY MISS CLAWDY - Lloyd Price (Atlantic); LET'S START ALL OVER AGAIN - The Paragons (Atlantic); **SIDE B:** KA DING DONG - G. Clefs (Atlantic); PRETTY LITTLE GIRL - The Monarchs (Atlantic); HEAVEN AND PARADISE - The Meadowlarks (Atlantic); LONG TALL SALLY - Little Richard (Atlantic); THE REASON - The Five Chantels (Atlantic); ALONE - The Sheps (Atlantic)

VOLUME 15 - SIDE A: ROCKIN' IN THE JUNGLE - The Eternals (Atlantic); ZOOM ZOOM ZOOM - The Collegians (Atlantic); HEY SENDRITA - The Penguins (Atlantic); CAUSE YOU'RE MINE - G. Clefs (Atlantic); FLORENCE - The Paragons (Atlantic); THE LETTER - The Medallions (Atlantic); **SIDE B:** LIGHT A CANDLE - Beverly Anne Gibson (Atlantic); SYMBOL OF LOVE - G. Clefs (Atlantic); GUIDO MISSILES - Cliff Lewis (Atlantic); FOLLOW ME - The Four Eights (Atlantic); HIDE A WAY - The Four Eights (Atlantic); THE THINGS THAT I USED TO DO - G. Clefs (Atlantic)

VOLUME 16 - SIDE A: SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT - Paul Evans (Atlantic); SILHOUETTES - The Rays (Atlantic); SEE YOU IN SEPTEMBER - The Tempos (Atlantic); BABY BUDE - The Echoes (Atlantic); GOODBYE BABY - Jack Scott & The Chantels (Atlantic); APPLE BLOSSOM TIME - Rosemary June (Atlantic); **SIDE B:** BOYS DO CRY - The Sparkletons (Atlantic); MY TRUE LOVE - Jack Scott (Atlantic); OPTOWN - The Crystals (Atlantic); Screen Gems I'LL ALWAYS BE IN LOVE WITH YOU - Rosemary June (Atlantic); TEENAGE PRAYER - Gloria Mann (Atlantic); I LOVE MY BABY - Neil Sedaka & The Tokens (Atlantic)

VOLUME 17 - SIDE A: KANSAS CITY - Wilbur Harrison (Atlantic); HEY SCHOOLGIRL - Tom & Jerry (Atlantic); FANNY MAE - Buster Brown (Atlantic); THE WIND - The Jesters (Atlantic); I NEED YOUR LOVIN' - Don & Dee Dee Ford (Atlantic); DO ME ME - Lee Dorsey (Atlantic); **SIDE B:** LET THE GOOD TIMES ROLL - Shirley & Lee (Atlantic); WHILE I DREAM - Neil Sedaka (Atlantic); TA TA - Lee Dorsey (Atlantic); MY MEMORIES OF YOU - The Harp Tones (Atlantic); STRANDED IN THE JUNGLE - The Cadets (Atlantic); GUILTY - The Crests (Atlantic)

VOLUME 18 - SIDE A: EASIER SAID THAN DONE - The Essex (Atlantic); A GYPSY CRIED - Lou Christie (Atlantic); HOT PASTRAMI - Joey Dee (Atlantic); SHE'S GOT EVERYTHING - The Essex (Atlantic); MAN'S TEMPTATION - Gene Chandler (Atlantic); HEY LOVER - Debbie Dove (Atlantic); **SIDE B:** TWO FACES HAVE I - Lou Christie (Atlantic); I OWN HAVE NOTHING! - Ben E. King (Atlantic); A WALKING MIRACLE - The Essex (Atlantic); EL WATUJI - Ray Barretto (Atlantic); MAKE IT EASY ON YOURSELF - Jerry Butler (Atlantic); RAINBOW - Gene Chandler (Atlantic)

VOLUME 19 - SIDE A: WHY DO FOOLS FALL IN LOVE - Frankie Lyman (Roulette); I ONLY HAVE EYES FOR YOU - The Flamingos (Gone); BARBARA ANN - The Regents (Atlantic); SIXTEEN CANDLES - The Crests (Gone); GEE - The Crows (Gone); SO FINE - The Flatties (Gone); **SIDE B:** EARTH ANGEL - The Penguins (Atlantic); BOOK OF LOVE - The Monotones (Atlantic); THERE GOES MY BABY - The Grifters (Atlantic); TEN COMMANDMENTS OF LOVE - The Moonglows (Atlantic); HAPPY BIRTHDAY BABY - The Tune Weavers (Atlantic); LITTLE GIRL OF MINE - The Cliftones (Gone)

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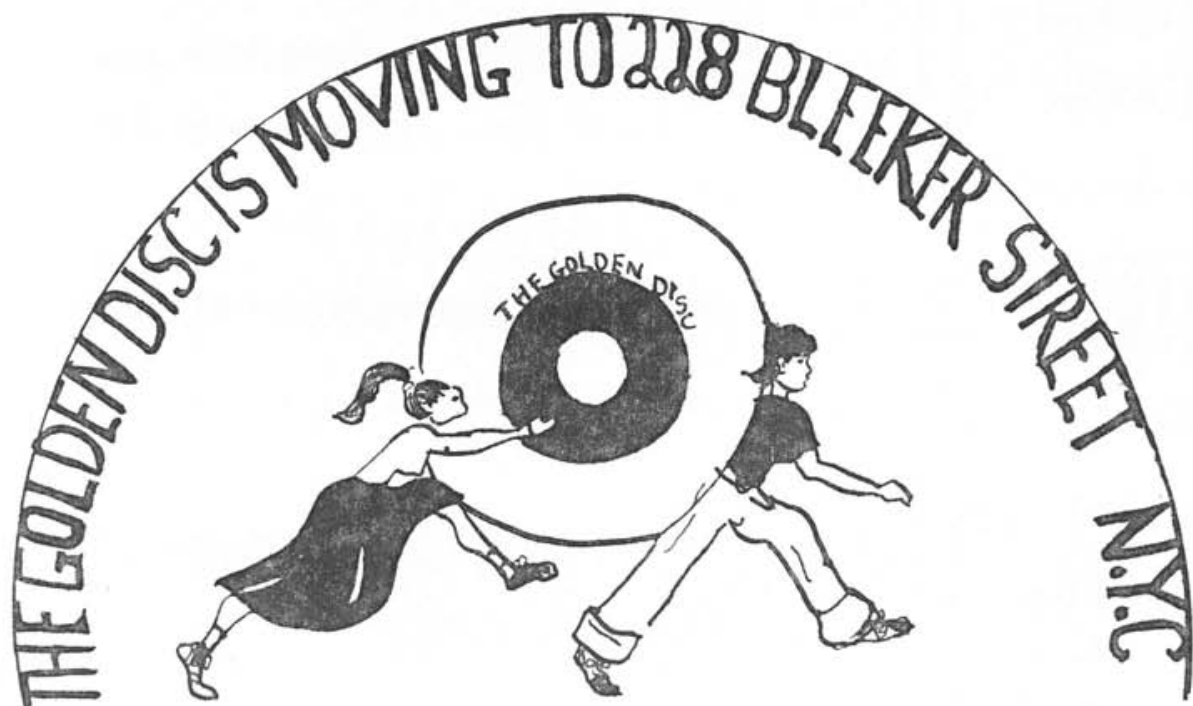
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UNDER THE BROADWAY
OUR BIGGEST HITS
PRESENTING
GREATEST HITS
XMAS GIFT TO YOU
ROCK AROUND THE CLOCK
FRANKIE LYMON & TEENAGERS
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STORMSVILLE
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MY GOLDEN FAVORITES
I REMEMBER
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BUDDY HOLLY STORY VOL. 11
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IN STYLE WITH THE CRICKETS
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OUR ANNIVERSARY
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JERRY LEE'S GREATEST
GOLD HITS VOL. #1
YOU
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KING #953 \$6
CANADIAN/AMERICAN 1005 \$10
REGENT 6062 \$8
DOLTON 2011 \$8
WARNER BR. 148 \$8
LIBERTY 7258 \$6
IMPERIAL 9218 \$6
SUN 1260 \$15
PHILLES 4006 \$30
DEL FI 1218 \$15
PHILLES 4002 \$15
CHANCELLOR 5031 \$15
VERVE 5005 \$5
CAPITOL 380 \$6
BUDDAH 5042 \$4
LIBERTY 7248 \$10
EMBER 401 \$10
WARNER BR. 1661 \$6
BELTONE 4000 \$7
POST 4000 \$7
POST 9000 \$7
ROULETTE 24166 \$4
POST 3000 \$7
DEL FI 1224 \$5
ATLANTIC 8059 \$8
ATLANTIC 8099 \$10
ATLANTIC 8093 \$10
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PHILLES 4005 \$6
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GEE 701 "HIFI" \$6
GEE 702 \$5
CONSTELLATION CS2 \$5
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MAINSTREAM 6125 \$10
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CORAL 57326 \$10
CORAL 757504 \$6
CORAL 757320 \$8
ROULETTE SR 25294 \$6
WAND 683 \$7
LOMA 5907 \$6
ALLADDIN 806 \$10
ROULETTE 25350 \$7
UNITED ARTIST' 6535 \$8
LIBERTY 3220 \$10
SAVAGE BM69 \$10
SAVAGE BM71 \$10
V.J. DX30-2 Rec.Set \$35
VERVE V6-5055 \$5
WAND 684 \$4
SWAN 507 \$15
REPRISE 6173 \$10
SUN 1230 \$15
SUN 1265 \$15
SUN 102 \$6
FARGO 3001 \$10
MERCURY 20289 \$10
CAPITOL 2398 \$10
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WARWICK 2007 \$15

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 RH1011 Heartbreakers - Is It Real / Ain't Nothin' Shakin'
 RH1012 Heartbreakers - We're Gonna Have Some Fun/Goodbye Baby
 RH1014 Heartbreakers - Don't Stop Baby
 Twilighters - I Wonder Who's Calling Her Now
 RH1015 Marylanders - I Really Don't Care / Last Night
 RH1016 Cap-Tans - I Thought I Could Forget You/I Love You So
 RH1017 Serenaders* - Goodbye / Kola (1953)
 RH1018 Serenaders* - My Happiness / Rockin' Man (1953)
 - Confessions Of Love / Haunting Memories

RH 1019

- RH1019 Coolbreezers - Just Room For Two/You Know I Go For You
 RH1020 Carusos - Confessions Of Love / Haunting Memories
 *Acappella



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CONTEST! Identify the group and take Val in the back room for 15 minutes.



LOOKING BACK

On May 18th, the staff of Bim Bam Boom had the pleasure of attending one of the best ever Rock and Roll oldies shows. It took place at The Capitol Theatre in Passaic, New Jersey and was presented by L&M Productions (Dennis Lento and Bob Milaccio). We don't usually review oldies shows but this one was so out of the ordinary that we felt our readers should know about it. The producer, Stan Krause, had such enthusiasm and love for what he was doing, that it was contagious and apparent to all who witnessed and performed in the show. The performers, calm and unhassled, worked like they have never worked before and everyone had a great time - performers and audience alike.

The show was headlined by such groups as The Cleftones, Lee Andrews and The Hearts and The Kodaks. It was highlighted by the fact that almost every act on the bill did at least some acappella songs or songs that they don't normally do at revival shows. The Moonglows, very well known at these shows, did two acappella songs - LOVE IS A RIVER, and I'LL NEVER STOP WANTING YOU, which was a show stopper. The Bonaires did an acappella version of GOLDEN TEARDROPS that sent chills up the spines of those familiar with the original version by The Flamingos. The Nutmegs did a few acappella songs highlighted by WHISPERING SORROWS. Vito and The Salutations surprised everyone by doing a slow acappella UNCHAINED MELODY which climaxed as it led into their fast hit version. The group that stole the show - to everyone's surprise - was an act not seen before at an oldies show - The Ad Libs. They did their hit record THE BOY FROM NEW YORK CITY, followed by HUMAN; but completely tore up the audience with acappella versions of GHOST RIDERS IN THE SKY and FEVER. Spellbinding is the only word that can be used to describe this act.

The groups were backed up by the great Skip Jackson (former lead vocalist of The Shantons), his Band and Revue. L&M Productions is planning another show on November 10th at The Capitol Theatre and for a truly great show, be sure to be there.

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b/w For You Love
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Hey Senorita
The Del Vikings
- Blue Sky #105 - Sunday Kind Of Love
b/w Love No One
Bobby Hall & the Kings
- Blue Sky #106 - Why Oh Why b/w I Love
You Baby
Bobby Hall & the Kings
- Blue Sky #107 - Wedding Bells Are Ringing
In My Ears - The Blue Sky
Blues b/w The Story Of Daddy
Cool - Daddy Cool

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Sands/Ship Of Love/Gift Of Gabbin Woman/
My Sweet Dreams/Make Me Lose My Mind/Coming
Home/Whispering Sorrows.

THE FIVE SATINS
GREATEST HITS



In The Still Of The Night/The Jones Girl/
Oh Happy Day/Again/A Million To One/When
Your Love Comes Along/Senorita Lolita/
Shadows/Paradise On Earth/Wonderful Girl/
Weeping Willow/Our Love Is Forever/No Love
In Return/A Nite To Remember/Toni My Love/
The Time/Zippity Doo/All Mine.

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When You Dance/Let Me Show You Around My
Heart/Wadda-Do/I'm Nobody/B.I.N.G.O/I'll
Watch Over You/It Was A Nite Like This/
Bye & Bye/Valley Of Tears/Sister Sookey/
Congratulations



She's Gone With The Wind/The Voice/You
Must Be An Angel/I'll Get Along/Pretty
Baby/Tell Me Dear/The Voice -acappella/
Wishing Ring/I'll Be Seeing You/Sugar/
Candelite/Moonlight & I/Wish I Had My
Baby/Our Anniversary/All Mine/I'll Get
Time/A Night Like This/To The Aisle.
(WITH LIVE COMMENTARY BY FRED PARRIS)

THE FI-TONES



It Wasn't A Lie/Lots & Lots Of Loving/
I Call To You/Don't You Know/Waiting for
Your Call/Wake Up/Deep In My Heart/I
Belong To You/Dynaflow/Delores/Minnie/
You'll Be The Last/I Belong To You/Silly
And Sappy/Peddler Of Dreams/What Am I
Gonna Do/You Thrill Me So/My Tired Feet
Lets Fall In Love/Foolish Dreams.

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GRADING OF RECORDS

- M Surface noise equal to an unplayed record. No visible or audible scratch on surface. Original finish intact.
- MC Surface noise very low, smooth and uniform. No marks on surface. Noise not seriously distracting.
- VG Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- G A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the music.
- F Foreign noises about as prominent as the music. Listening is distracted by the noise.
- P Foreign noises are louder than recorded music.

ABBREVIATIONS

(R) Release, (C) Cut Out (small hole in label), (D) Promotional Copy, (W) Warp, (S) Scratches, (B) Bootleg, (2) Second pressing, (Min) Minimum Bid, (W) Writing on label.

BIM BAM BOOM, BOX 146, BRLYN, N.Y. 11223 - FIXED PRICE SALE - MINT/MINT MINUS		
Adolphus	Kiss-A-Kiss	64
Allison, Gene	Everything Will Be Alright	2
	Let's Sit and Talk	1
Angela	Glory of Love	3
Anka, Paul	Far From Lites of Town	3
	Loveless	3
	I'd Never Find Another You	3
	Come Fly With Me	2
Avalon, Frankie	Malanese	2
Avalons	Keep on Dancing	1
Avantis	Baby (red plas)	1
Avons	Tutti Frutti (pop-pl) (wol)	1
Baby Dolls	Dumplin's (V.L.D.)	1
Baby, Doc	She Loves You	1
Beatles	I've Had It	2
Bell Notes	Farwell	2
Belmonts	Where's My Girl (orig)	1
Belvin, Jessie	" (with lines)	1
	So Close	1
Benton, Brook	Fools Rush In	1
	It's Just a Matter of Time	1
	School Day (blu & sil)	1
Berry, Chuck	Hold Me Tenderly (wol)	1
Bland, Bobby	Little Boy Blue	1
	You Did Me Wrong	1
	Son-In-Law	1
Blossoms	You Will Fill My Eyes (rare)	1
Bluebellis & F. LaBelle	You'll Never Walk Alone	1
	Cool Water	1
Blue Belles	New Year's In	1
Blue Chips	I Love You	1
Blue Flames & B. Love	Not Too Young To Get Married	1
Blue Jeans & B.B. Sox	You Came To Me	1
Blun Sky Boys	I'm So Tired	1
Bo, Eddie	Don't Ever Leave Me	1
Bob and Earl	Quarter to Three	1
Bonnie, Gary (U.S.)	New Orleans (purple)	1
	Twist Twist Senora (RI)	1
Boone, Pat	Long Tall Sally	1
	I'll Be Home	1
Briggs, Lillian	Diddy Boppers (blue DJ)	1
Brown, Nappy	This is My Confession	1
	It Don't Hurt No More (wol)	1
Brown, Ruth	Mama Ho Treats (white dj)	1
Buff, Beverly	No Part Time Love (wol)	1
Cadillacs	Pocahontas	1
Camelots	before you Say Goodbye (red)	1
Carly, Naomi	Daddy Long Leg	1
Caze, Lou	Walkin' Home (red plas)	1
Chamblee, Eddie	Tequila Twist (aqua)	1
Champs	Tequila (maroon)	1
	Breaking Up is Hard To Do	1
Channels & E. Lewis	Here It Comes Again	1
Chantels	Ol' Man Time	1
Charles, Ray	The Twist (RI)	1
Checker, Chubby	I Apologize	1
Chessmen	That's My Desire	1
	He's So Fine	1
Chiffons	Love So Fine	1
	Sweet Talkin' Guy	1
Chimes	Once In A While	1
	I'm In The Mood For Love	1
Chippendales	What A Night	1
Citations	Girl Next Door	1
Clanton, Jimmy	Venus In Blue Jeans (yel)	1
	Angel Face + 3 (pic cov)	1
Clark, Dee	At My Front Door	1
	Nobody But You	1
	Till Then (G 51)	1
Classics (Eng. press)	P.S. I Love You	1
	I Apologize	1
	You'll Never Know (dj)	1
Clovers	Stop Pretending	1
Coasters	The P.T.A.	1
	Act Right	1
Colleagues	Zoom Zoom Zoom (orange)	1
Colts	Sweet Sixteen	1
Cones & Connie	Take All The Kisses	1

AUCTION CLOSING DATE :12-15-73

Cooke, Sam (Eng. press)	Wonderful World	Masters Voice 754	3
	Sad Mood	RCA 7816	1
Cooley, Eddie & Dimples	Priscilla (wol)	Royal Roost 621	4
Coronets	Nadine (yel and orange)	Chess 1549	2
Corvairs	Sing A Song of Sixpence	Cub 9065	3
Creators	Wear My Ring	Hi-O 5021	2
Crests	Guilty (pink)	Selma 311	1
Crickets	Maybe Baby (wol)	Brunswick 55053	1
	That'll Be The Day	Brunswick 55059	2
Crowns	Possibility (blue)	Old Town 1171	2
Cruisers	If I Knew	V-Tone 207	1
Crystals	There's No Other (2nd prs)	Phonies 100	1
Cupids	Brenda	MC 115	1
Danleers	One Summer Night	Apt 3 1005	1
	One Summer Night (blue)	Mercury 30115	1
Danny & Juniors	We Got Soul	Swan 4113	2
Daps	I'll Be Sweeter Tomorrow	King 6201	1
Darletttes & Diane	Just You (rare) (green)	Dunes 2016	5
Day, Bobby	My Blue Heaven	Class 263	3
Dean & Jean	Tra La La La Buzzy	Rust 5067	1
Debonairs	Mama Don't Care (dj)	Dore 712	1.50
Delfonics	He Don't Really Love You	Moon Shot 6703	1.50
Del Ratins	Teardrops Follow Me	Laurie 3132	2
Delteens	Listen to the Rain (blue)	Fortune 541	1
Del-Vons	Come Forever	Wells 1001	2
Demonstons	Over The Rainbow	Old Hit 5002	1
Destinaires	Tear Drops	Old Timer 609	1.50
Diamonds	Little Darlin' (black)	Mercury 71060	VG 2
Diddley, Bo	Greatest Love (maroon)	Checker 1045	1.50
Dimensionals	Sleepy Time Girl (red plas)	Rainbow 219	25
Dimensions	Over The Rainbow (RE)	Mohawk 1115	1
Dion	The Wanderer	Laurie 3115	1
	Sandy	" 3153	1
	Abraham, Martin & John	" 3464	1
	Lovers Who Wander	" 3123	1
	Runaround Sue	" 1110	1
	Drip Drop (green)	Columbia 42917	1
Dion & The Belmonts	In The Still of Night	Laurie 3059	1
	Teenager in Love	" 3027	1
	Every Little Thing I Do	Laurie 3035	1
	No One Knows	" 3015	1
	Don't Fly Me	" 3021	1
	Lover's Prayer	" 3035	1
	I Can't Believe	" 3103	2
Dino & Diplomats	Dear Gesù Bambino (dj)	Ember 1090	2
Dodds, Malcolm	Honky Tonk (blue)	King 4950	1
Doggett, Bill	Blue Monday (RE)	Imperial 5417	1
Domino, Fats	Blueberry Hill (RE)	" 5407	1
	I'm Walkin'	" 5428	1
	Leavin' It All Up To You	Specialty 410	1.50
Don & Dewey	Koko Joe	" 631	1.50
	Bim Bam	" 3121	1
Don & Juan	Two Fools Are We	Big Top 3106	3
	Magic Wand	" 3121	1
	Nothing but Nothing	Vee Jay 666	1
Dontells	Strange Love Affair (RE)	Dootone 470	1
Dootones	Growing Love	Hampshire 1002	1
Downbeats	Because of You (dj)	May 133	4
Dreamers	May I Kiss The Bride	V-Tone 229	3
Dream Lovers	Annabelle Lee	" 211	1
	You Gave Me Somebody (wol)	Warner Bros. 5619	1
	If I Should Lose You	End 111	1
	Together (black)	Swan 4167	1
Drifters	Dance With Me (fan)	Atlantic 3727	1
	Save The Last Dance	London 9201	1
	Coh Bop She Bop (w. lines)	Specialty 543	1
Dukes	Nite Owl	Nat 4002	1
Dukays	My Own True Love	Cord 571	1
Duprees	Why Don't You Believe Me	" 584	2
	Wissary	Big Top 3161	2
Dynamics	Remember Then (blue 2)	Old Town 1130	1
Earls	Cry, Cry, Cry	" 1145	1
	Juke Box Saturday Night	Madison 166	1
Ebb Tides & Nino	Over The Rainbow (w. lines)	Specialty 601	1
Echoes	Peppermint Brick (RE)	Good 543	1
Elchords	At My Front Door	Tripp 57	1
Eldorados	Put Yourself In Place (c)	V.I.P. 25029	1
Elyans	Uncle Sam's Man	Flip 353	1
	I Won't Cry Anymore	Empress 104	1
Embers	Mixed Up Shook Up Girl	Harald 1	1
Emblems & Patty	Bongo Rock	Orig. Sound 04	1
Epps, Preston	Spontick Dance + 3	RCA Vic. 4286	2
Equadors	Babalu's Wedding Day (c)	Smash 2045	2
Essentials & Billy	Rockin' In Jungle (blue)	Hollywood 68-69	1.50
Eternals	You Got To Have Money	Gemini 1004	1
Exits	Give Me One More Chance	Jonie 959	1
Expressions & Johnny	My Head	Success 109	2
Extensions	Lonely Days, Lonely Nites	Chelsea 103	1
Fabulaires	You Gave Me Something	Ric Tic 128	1
Fantastic Four	Whole World Is A Stage	" 122	1
	I've Got To Have You	" 139	1
	There Goes My Love (black)	RCA Vic. 47-7572	2
Fantastics	Bad Boy	Solar 1013	3
Farrell, Hank & Rhythm Boys	Toot Drop Eyes (RE)	Dootone 441	1
Fasciators	I'll Always Love You	Smash 2056	1
Festivals	Where In The World	Sir 276	2
Fidelities	Please Let Me Love You	Dawn 302	1
Five Chancells	R&B Revival	Laurie 3601	1
Five Discs	I Remember (gold) (RE)	Rust 5027	1
	So Strange (blue)	Fortune 826	1
	Been a Long Time	Harvey 114	1
	Miracle of Love (wol)	King 5191	1
	Do the Cha Cha Cherry (wol)	" 5131	1
	Say It	" 5082	2
	Your Only Love	" 5162	5
	A Million to One (c)	Buddah 26	1
	Come Back	Windy C 603	1
	Danger She's A Stranger (c)	" 608	1
	The Touch Of You	" 601	1
	Don't Waste Your Time (c)	" 601	1
	Go-o-h Child	Buddah 165	1
	The Vow (maroon)	Checker 846	2
	Dealin'	Julmar 506	1
	Oh Mary Don't Worry (c)	Philips 40496	1
	What's Happening (brown)	Vee Jay 335	G 1
	Lost Love	Joy 262	1
	Ghoul In School	Cub 9123	2
	Again	Laurie 3155	2
	Summer Vacation	Pilgrim 717	2
	Girl You Do Something	D.W. 105	1
	Dry Your Eyes	Rust 5071	1
	Stay (black)	Vee Jay 719	2
	Let's Hang On (c)	Philips 40317	1
	Raggin'	" 40413	1
	I've Got You Under Skin	" 40193	1

(pic sleeve)

Garvin, Rex (group)	Strange Happenings	Chieftain 4090	2	Hootenette	Baby I Love You	Phyllis 118	2
Gayten, Paul	Nervous Doogie (RE)	Arco 5277	1	Hoos, Dr., Harmonica Hoos	Sugar Mama	Fortune 530	1
G-Clefs	Understand	Terrace 7500	2	Royal Jokers	Red Hot	Big Top 3064	1
Goldboro, Bobby	Molly	Jaurie 3148	1	Rucker, Ervin (group)	Two People In Love (w/ol)	Duplex 9001	5
Goodman, Dickie	On Campus	Cotique 158	1	Sensations	I Won't Be Hurt	Way Out 1047	1
Hall, Rene & Grch.	Twitchey	Specialty 618	1	Shangri-las	Remember	Red Bird 10-008	1
Happenings	Music Music Music	B.T., Puppy 538	1	Sharps	Maybe (w/ol)	10-019	1
Harpo, Slim	Shake Your Hips	Excello 2278	1	Shells	Here's My Heart	Janie 1114	1
Harp	Marie	Laurie 3219	2	Shovelles	Deep In My Heart	Johnson 119	1
Harris, Thurston	I'm Asking Forgiveness (blk)	Aladdin 3199	2	Shivelles	Sweetest One	112	2
"	Little Bitty Pretty 1 (purp)	3398	1	Shamen	How Would You Like Me	World Artists 1025	1
"	Goddess of Angels	Dot 16415	1	"	Thank You Baby	Sceptor 1278	2
Harvey (Fogua)	Any Way You Wanta	Tri 781 1017	1	"	19-21-46	Mint 32007	1
Headliners	Let Me Love You (dj) (w/ol)	Black 1011	3	"	Our Love Will Grow (black)	Swan 4219	2
Heartbeats	Crazy for You (w/ol)	Boulette 4194	1	"	In Paradise	4211	3
Henderson, Al (group)	All Star Boy (white)	King 5612	2	Silhouettes	Got A Job	Ember 1029	1
Hendrickson, Bobby	Sincerely, Your Lover	Sue 717	2	"	Sold Heart to Junkman	Ace 552	3
Hi Lites and Normie	Valerie (w/ol)	Paven 8000	VG	Six Teens	Only Jim	Flip 320	2
Hi Lites	I'm Falling in Love	Record Pair 500	6	Skyliners	Tell Me	Viccount 104	1
"	For Your Precious Love	501	1	"	Lonely Way	Calico 109	2
Hill, Jesse	One Little Kiss	Mint 607	1	"	This I Swear	106	1.50
Holidays	Irene (with lines)	Six 537	2	"	The Loser	Jubilee 5506	1
"	Is It True (gold)	Specialty 533	1	Smith, Huey & Clowns	Pop-Sys (c)	Ace 649	2
Hollywood Saxons	Op (red)	Relic 1011	1	"	Having a Good Time	Ace 548	2
Honeycombs	Katie Mae	Ember 1036	1	"	Don't You Just Know It	Ace 545	2
Hopkins, Lightnin'	Mr. Charlie (blue) (dj)	Blueville 825	1	"	Rockin' Pneumonia	Ace 530	2
"	I Know, I Know	Jewel 816	1	"	Don't You Know Youkomo	Ace 553	2
Hudson, Pookie	Beatnik Fly (w/ol)	Double L 711	2	"	Just A Lonely Clown	Ace 538	2
Hurricanes & Johnny	Magic	Warwick 520	2	Sophomores	Charades	Epic 9259	3
Ideals	Peggy Darling	Dusty Disc 472	1	Starfires	The Dances (dj)	Bargains 5003	2
Impalas	Sorry (I Ran All The Way)	Cub 9053	2	Steele, Julia	Why Did He Make Rainbow	A.J. 901	1
"	The Letter (dj) (yellow)	9022	2	Storm, Billy	Sometimes I feel, etc.	Vista 424	3
Imperials	I'm Alright (w/ol)	Hewline 5056	2	Strangers	Without a Friend	King 4821	4
Imperials & Anthony	Limbo	End 1053	2	Strollers	Crowded Classroom	Warner	4
"	Goin' Out of My Head	PCF 1154	1	Supernones & A. James	You Kissed Your Chance	Rainbow 227 (red plas)	4
"	Out of Site, Out of Mind	1119	1	Tassels	Do What You're Gonna Do	Mello 552	1
"	Goin' Out of My Head	U.A. 50552	1	Teddy Bears	To A Soldier Boy	Any 946	1
"	I'll Make It Easy (c)	Veep 1241	1	Teenos	Love Only One	Dore 501	2
Incredibles	Love Me	Audio Arts 60,001	1	Tempos	It's Tough (Instrumental)	Belle 506	1
Impressions & J. Butler	Dear One	Aber 1017	1	Tempo, Joe & Classmates	Blessed are These Tears	HO 100	2
Individuals	Devil With Angel's Smile (c)	Red Fox 105	1	Three Degrees	Close Your Eyes (black)	Ace 559	2
Intruders (pic sleeve)	Testify	Camble 203	1	Three Playmates	Blanche (w/ol)	Swan 4224	1
Isley Brothers	Twist and Shout	Wand 124	2	Till, Sonny	Sugah Wooga	Lido 500	3
"	Where Lovers Go (pic on lab)	Faro 618	2	Till, Sonny	Come on Home	Sugah 1528	1
Jaguars	Little Bit of Soap	Laurie 3098	1	Tillotson, Johnny	After	Jubilee 5288	1
Jamaals	Dream Girl (with lines)	Specialty 447	1	Tokens	Poetry in Motion	BEA Vlc. 4326	1
Jessie and Marvin	The Wind (orange)	Winley 242	1	Tones	Tonight I Tell in Love	Cadence 1384	1.50
Jesters	Cadillac Man	Run 361	1	Tops & Little Jimmy	We (Belong Together)	Warwick 615	2
Jewels	How (red)	Imperial 5377	4	True Tones	Puppy Love	Baton 265	2
Jive Bonbers	Mad Boy	Savoy 1508	1	Universals	He's Got The Nerve	Len 1011	2
Jive Five	I'm A Happy Man (dj)	U.A. 853	1	Untouchables	Love Bound	Josie 1003	1
"	Talk To Me	King 5799	2	Utopians	Vickie Lee	Festival 25001	2.50
John, Little Willie	I'll Be Spinnin'	Chess 1641	2	Valens, Ritchie	Let Love Come Later	Imperial 5921	1
Johnnie & Joe	It Was There	JAS 1659	1	V-Eights	In A Turkish Town (w/ol)	Del fi 4114	4
Johnson, Ella	You're The One (black)	Mercury 71167	4	Vibrations	My Heart	Vikro 4005	1
K-Doe, Ernie	Mother-in-Law	Mint 623	1	"	" (Wol-L.D.)	ABC Par. 10201	2
King, Albert	Down Don't Bother Me	Stax 201	1	"	Smoke Signals	Neptune 21	1
Kinolets	Pretty Please	Bobbin 104	2	"	Continental With Me Baby	Chess 974	2
Knox, Buddy	Party Gail (RE)	Boulette GG 421	1	"	What Made You Change	990	2
Laddins	Yes Oh Baby Yes	Grey Cliff 721	2	"	Anything	982	2
Lancers	(Do) The Spy	Old Timer 614	1.50	"	Stranded in the Jungle	JDS 1005	2
Larks	It's Unbelievable	Rhory 134	2	Videl	Now That Summer's Here	5004	2
Lee, Soul	I Love You	Atlas 1258	1	"	Mister Lonely (grey)	5004	2
Legends	Eyes of an Angel	Malba 159	2	Videos	Mister Lonely	Casino 102	5
Leopards & Les	Come Into My Palace (w/ol)	Corby 7002	2	Vincent, Gene	Trickle Trickle	Capitol 3763	1
Lewis, Barbara	Come Home (fan)	Atlantic 2255	1	Vogues	Letta Lovine (w/ol) (purple)	3450	1
Liggins, Jimmy	Drunk	Specialty 470	1	Volumes	Be Hop A Luda	Co & Ce 229	1
Long, Bobby	Hold Me (w/ol)	Glow Hill 504	1	Vows	I Love You	Chex 1002	1
Lou, Carol (trio)	Goody Goody	Juke 2022	2	Waters, Muddy	Dottie	Tamara 760	3
Lynon, Frankie	Lullaby of Birdland	Geo GG 31	1	Whispers	Have You Heard	Markay 103	3
Magicians	In Case I Forget (red) (dj)	Bull 772	2	"	She's Got It (blue)	Chess 1592	1
Marquis	Why Must You Cry (dj)	Villa 706	1	"	Flying High	Soul Clock 107	1
Marvells, Nighty	Bohemian Daddy	Relic 805	1	"	Never Again	Dore 833	2
"	Talkin' bout ya baby	ANC 11011	1	Whitman, Slim	We Stood At Altar (blu scrt)	Imperial 8236	1
Mates and Marcel	Hey Hey Girl	ANC 11139	1	Williams, Larry	Cattle Call (red ")	8281	8
Mays, A. L. & Crown	Let us Part For A Year (w/ol)	Big Top 3116	3	Williams, Maurice	Get Ready (blue) rare	Chess 1745	5
Medlin, Joe	Gloria	Specialty 573	1	Willie Williams & Charns	Come Along	Horad 559	2
Megatrons	Out of Site, Out of Mind	Mercury 81415 (blk)	1	Willis, Chuck	Heppin' To You	Stap 306	2
Mello Kings	Velvet Waters	Laurie Aud. 101	1	Wilson, B. & Sunnotas	My Life (w/ol)	Atlantic 1192	2
Mello Maids	Chip Chip	Harold 536	1	Wilson, Jackie (Eng Press)	My Steady Girl	Coral 7247	VG
Melodians	On the Hill (dj)	Baton 231	2	Wilson, Marie	Lonely Teardrops	Diamond 171	1
Melodians	Gettin' Hearin'	CAN 500	2	"	Make Yourself At Home (dj)	"	"
Melodians	Wishing is For Fools	Studio 9908	3	"	"	"	"
Melodians	Marling Your Love My Angel	Times Sq. 11	1	"	"	"	"
Melodians	Ann	Josie 1384	1	"	"	"	"
Melodians	Finger Poppin' Time (w/ol)	Parlophone 4592 (fenn)	5	"	"	"	"
Melodians	Shop Around (eng press)	London 9276	4	"	"	"	"
Melodians	I've Got A Dream	Specialty 595	1	"	"	"	"
Melodians	Secret Love	Oldies 45	1.75	"	"	"	"
Melodians	When I'm With You (RE)	Chess 8143	1	"	"	"	"
Melodians	Hushabye	Chess 3028	1	"	"	"	"
Melodians	I Just Want To Love You (blk)	Mercury 71692	1	"	"	"	"
Melodians	In My Element	72253	1	"	"	"	"
Melodians	Masquerade is Over	MGM 12780	1	"	"	"	"
Melodians	Who Cares About Love (red pl)	Times Sq. 18	1	"	"	"	"
Melodians	Patty Baby (maroon)	Brunswick 55036	1	"	"	"	"
Melodians	Feel Like A Million (dj)	Darrow 20	1	"	"	"	"
Melodians	Secret Agents (c)	Mirwood 5513	1	"	"	"	"
Melodians	I'll Do A Little Bit More	5529	1	"	"	"	"
Melodians	Mally Gully	5533	1.50	"	"	"	"
Melodians	Queen of the Angels	Laurie 3332	1	"	"	"	"
Melodians	Anna	Jackpot 48012	1	"	"	"	"
Melodians	Geraldine	Expedite 2853	VG	"	"	"	"
Melodians	Been So Long (black)	Arco 5287	2	"	"	"	"
Melodians	I Can't Help It (grn-plas)	Astra 1024	1	"	"	"	"
Melodians	Just To Be With You	Old Hit 5006	1	"	"	"	"
Melodians	Be Mine	Orig. Sound 27	1	"	"	"	"
Melodians	Tears (gold)	Relic 1002	2	"	"	"	"
Melodians	My Secret (w/ol) (black)	Mercury 71538	2	"	"	"	"
Melodians	You'll Never Know (maroon)	70948 (w/ol)	1	"	"	"	"
Melodians	My Prayer (20" L.D.) (black)	70983	1	"	"	"	"
Melodians	Donna My Dear	Wanger 186	1	"	"	"	"
Melodians	Out To Lunch	Symbol 214	1	"	"	"	"
Melodians	Someone to Watch Over Me	Golden Crest 571	2.50	"	"	"	"
Melodians	I'll Be A Fool For You	Double L 730	1	"	"	"	"
Melodians	Joyride	Rust 5101	1	"	"	"	"
Melodians	Denise	Rust 5059	1	"	"	"	"
Melodians	Fisher than I	ABC Par. 993	2	"	"	"	"
Melodians	I Know It's A Sin (brown)	Vee Jay 275	2	"	"	"	"
Melodians	You Got Me Crying	Lana 140	1	"	"	"	"
Melodians	Home and Juliet	Action 100	2	"	"	"	"
Melodians	My Darling V-D-U	Reprise 0942	1	"	"	"	"
Melodians	I Saw Her Standing There	Herald 501	2	"	"	"	"
Melodians	What's Gonna Do	Challenge 9158	3	"	"	"	"
Melodians	Each Night	"	"	"	"	"	"

THE FOLLOWING ROULETTE GOLDEN GOODIES TWO SIDED HITS ARE AVAILABLE AT PRICE LISTED BELOW

1	Cause Your Mine/Symbol Of Love - G-Clefs	\$1
2	The Masquerade Is Over / The Shrine of Saint Cecilia - Harptones	\$1
3	See You In Sept. - Tempos / Boys Do Cry - Sparkletons	\$1
4	Barbara Ann - Regents / Love Me Forever - Four Esquires	\$1
5	The Gypsy Cried / Two Faces Have I - Lou Christie	\$1
6	You Talk Too Much / California Sun - Joe Jones	\$1
7	Gee / Baby - The Crows	\$1
8	I Won't Be The Fool Anymore / Everybody Is Somebody's Fool-Heartbeats	\$1
9	Don't Say Goodnight - Valentines / China Doll - Downbeats	\$1
10	Glory Of Love - Angels / My Little Girl - Techniques	\$1
11	Lily Maybelle / Woo Woo Train - The Valentines	\$1
12	Crying In The Chapel - Sonny Tilly & Oracles / Wedding Bells - Tiny Tim & Hits	\$1
13	I'm Stickin' With You / Warm Up To Me Baby - Jimmy Bowen	\$1
14	Could This Be Magic / Chapel Of Dreams - The Dubs	\$1
15	Tears On My Pillow / A Prayer And A Juke Box - Imperials	\$1
16	The Diary / So Much - Little Anthony & The Imperials	\$1
17	Shiny Shiny Ko Ko Bo / I'm Alright - The Imperials	\$1
18	You Don't Know What You've Got Until You Lose It - Hal Donner	\$1
19	I Only Have Eyes For You / Love Walked In - The Flamingos	\$1
20	Lovers Never Say Goodbye-Flamingos / If I Should Lose You-Dreamlovers	\$1
21	Maybe / I Can't Take It - The Chantels	\$1
22	Every Night (I Pray) / Sure Of Love - The Chantels	\$1
23	I Love You So / I'm Confessin' - The Chantels	\$1
24	Darling, How Long / Crazy For You - The Heartbeats	\$1
25	A Thousand Miles Away / Down On My Knees - The Heartbeats	\$1
26	After New Years Eve / Five Hundred Miles To Go - Heartbeats	\$1
27	Peppermint Twist-Part 1 / Part 2 - Joey Dee & The Starlighters	\$1
28	Shout-Part 1 / Part 2 - Joey Dee and The Starlighters	\$1
29	Goody Goody / Creation Of Love - Teenagers	\$1
30	Why Do Fools Fall In Love / I'm Not A Juvenile Delinquent - Teenagers	\$1
31	Paper Castles / Itty Bitty Pretty One - Teenagers	\$1
32	ABC's Of Love / I Promise To Remember - Teenagers	\$1
33	I Want You To Be My Girl / Out In The Cold Again - Teenagers	\$1
34	I'm Not A Kewpie / Teenage Love - Teenagers	\$1
35	What Kind Of Love Is This / Hot Fastman With Mashed Potatoes-Joe Dee	\$1
36	Little Girl Of Mine / Lover Boy - The Clefones	\$1
37	Heart And Soul - The Clefones / Ding-Dong - The Echoes	\$1
38	For Sentimental Reasons / String Around My Heart - Clefones	\$1
39	You, Baby, You / See You Next Year - The Clefones	\$1
40	"	"

41	Can't We Be Sweethearts - Clefones / Cry Like I Cried - Harstones	\$1
42	Party Doll / Rock You Little Baby To Sleep - Buddy Knox	\$1
43	Hula Love - Buddy Knox / Can I Come Over Tonight - The Velours	\$1
44	Honeycomb / Kisses Sweeter Than Wine - Jimmie Rogers	\$1
45	Esther Said That Done / A Walkin' Miracle - The Essex	\$1
46	Oh, Oh, I'm Falling In Love Again / Secretly - Jimmie Rodgers	\$1
47	Beep Beep / What Is Love? - The Playmates	\$1
48	Kansas City - Wilbur Harrison / Red's Dream - Louisiana Red	\$1
49	Fanny Mae - Buster Brown / I Need Your Lovin' - Don & Dee Ford	\$1
50	Do Me / Ya Ya - Lee Dorsey	\$1
51	Don't Ask Me To Be Lonely / Be Sure My Love - The Dubs	\$1
52	I'm Gonna / If You Try - The Chantels	\$1
53	Two People In The World / Wishful Thinking - The Imperials	\$1
54	That's My Desire / Alter Of Love - The Chantels	\$1
55	Whoever You Are / Goodbye To Love - The Chantels	\$1
56	I'll Shed A Tear At Your Wedding / Near You - The Flamingos	\$1
57	One Day Next Year / Your Way - The Heartbeats	\$1
58	Nature's Creation / Christmas Prayer - The Valentines	\$1
59	Shoehouse Rock - Nicky & The Nubes / Sippin' Soda - The Shells	\$1
60	Stardust-Part 1 / Stardust-Part 2 - Sonny Stitt	\$1
61	Laddy's Home / Our Anniversary - Shep & The Linellites	\$1
62	Core Back My Love - The Wrens / You're An Angel - Continentals	\$1
63	Three Wishes - Harstones / Why Do You Do Me Little You Do - Clefones	\$1
64	Up In A Mink / Devotions / Picture In My Mind - Oxford	\$1
65	Forty Days / Mary Lou - Ronnie Hawkins	\$1
66	Always You / Domnick The Donkey - Lou Monte	\$1
67	Where Are You / Dinah Washington / Serenata - Sarah Vaughan	\$1
68	When You Wish Upon A Star / I'm Still In Love With You - Imperials	\$1
69	The Pies / How Could You Call It Off - The Chantels	\$1
70	Wait For Me / Jo Ann - The Playmates	\$1
71	Maybe / You're The One - The Three Degrees	\$1
72	Bleedaway / Make Me A Miracle - Jimmie Rodgers	\$1
73	The Wizard / Waiting Natella - Jimmie Rodgers	\$1
74	Mio Amore / When I Fall In Love - The Flamingos	\$1
75	I'm Not Too Young To Dream / Share - Frankie Lyman & Teenagers	\$1
76	You Can Come / You Want To - The Carousels / Angel Face - Neons	\$1
77	Rendezvous With You / Let Me Free (My Darling) - The Desires	\$1
78	Let It Please Be You / Hey Lena - The Desires	\$1
79	The Wizard Of Love / Gentle Of The Lamp - The Lydells	\$1
80	Travelling Stranger / My Empty Room - The Imperials	\$1
81	Got A Job / I Cry - The Miracles	\$1
82	Baby / Bonnie - The Avonies	\$1
83	It Took A Long Time / Beauty & The Beast - The Tunesdrops	\$1
84	Little Boy Blue - The Elegants / Legend Of Love - The Legends	\$1
85	7-11 Goe - All Stars / Flamingo Express - The Royaltones	\$1
86	On Sunday Afternoon / That's The Way It Goes - The Harstones	\$1
87	Darling / Beside My Love - The Dubs	\$1
88	I Found Out Why / Too Young - Louis Lyman & The Teenchords	\$1
89	Barbara - The Temptations / Teenage Vows Of Love - The Dreamers	\$1
90	Leader Of The Laundromat / Life Goes On - The Detergers	\$1
91	Three Steps From The Altar / Ready For Your Love - Shep & Timelites	\$1
92	I Talk To My Echo - The Beltones / Book Of Love - The Monotones	\$1

HYMAN TAMIL, 1704 OCEAN PARKWAY, BROOKLYN, N.Y. 11223 - 78RPM - FIXED PRICE			
The Feathers	Johnny Darling	Aladdin 3267	M \$20
The Aladdins	I Had A Dream Last Night	Aladdin 3298	M \$10
The Cardinals	Shouldn't Know	Atlantic 938	M \$10
New Yorkers 5	Gloria My Darling	Danone 901	M \$10
The Platters	Tell The World (Sil Top)	Federal 12188	M \$10
Four Belles	Only A Miracle	Gem 220	M- \$10
Doris Brown (group)	Until The End Of Time	Gotham 296	M \$8
The Toppers	One Friday Morning	Imperial 5250	M \$10
Bobby Hall and Kings	You Made Me Cry	Jax 316	M \$8
The Orioles	Why Oh Why	Jax 314	M \$8
The Marylanders	Moonlite	Jubilee 5026	M \$12
The Checkers	At Nite	Jubilee 5025	M \$12
The Swallows	Make Me Thrill Again	Jubilee 5091	M \$10
The Orchids	I'm A Sentimental Fool	Jubilee 5079	M \$10
The Flamingos	White Cliffs of Dover	King 4675	M \$8
Five Thrills	I Promise You	King 4673	M \$10
Five Crowns	I Only Have Eyes For You	King 4533	M \$15
Lee Andrews and Hearts	I'll Be Waiting	King 4673	M \$8
The Crows	Newly Wed	Parrot 815	M \$8
The Sheppards	I'm Yours	Parrot 812	M \$8
	Gloria	Parrot 800	M \$35
	My Baby's Gonna	Parrot 796	M \$35
	Alone Again	Rainbow 206	M- \$30
	Who Can Be True	Rainbow 184	M- \$25
	A Star	Rainbow 179	M \$15
	Maybe You'll Be There (WOL)	Rainbow 252	G+ \$7
	Manoche	Shovita	M \$10
	Love (Super Rare Record) (WOL)	Theron 112	M \$15

MRS. SCOTT LONG, 1425 INDIANA AVE., JASPER, ALA. 36501 - 45 RPM			
Johnnie & Joe	Over The Mountain	Cheas 1856	M-
Mickey & Sylvia	Love Is Strange	Groove 1075	M-
The Drifters	Steamboat	Atlantic 1667	G
Senny Knight	Confidential	Dot 15507	M-
The Robins	Seakey Joe's Cafe	Atco 1669	G
The Five Satins	In The Still Of The Nite	Ember 1005	M-
The Crickets	Think It Over	Brunswick 55072	M
The Moonglows	We Go Together	Cheas 8027	G
S. Gibson & Red Caps	Silhouettes	ANC Para. 9856	P
The Penguins	Earth Angel	Dootone 348	G

BOB GRASSO, 9020 N.W. 24 COURT, FT. LAUDERDALE, FLA. 33313-45RPM-ORIG. FIXED PRICE			
Tony Bennett	Rags To Riches	Columbia 40048	VG \$2
Bonnie Sisters	Cry Baby	Rainbow 328	VG 2.50
Brook Benton	Thank You Pretty Baby	Mercury 71478	M- 2
The Casanovas	In My Land Of Dreams	Planet 1027	M 20
Cookie & Cupcakes	Breaking Up Is Hard To Do	Paula 312	M- 1
Five Royales	Just As I Am (Lab Tr on Flip)	King 4973	VG- 3.50
Dale Hawkins	Money Honey	Filt 781	M- 3
Midnighters	Don't Change Pretty Ways	National 12243	VG- 5
The Mystics	Don't Take The Stars	Laurie 3038	M 3
The Shirelles	Will You Love Me Tomorrow	Scepter 1211	M 3
Tom and Jerry	Hey Schoolgirl	Big 613	VG- 3
The Videls	Mister Lonely	JDS 5004	VG- 2

78RPM AUCTION - MINIMUM BIDS NOTED			
Otis Blackwell	Go Away Mr. Blues	Jay Dee 798	M
Jimmy Boyd	I Saw Mommy Kissing Santa	Columbia 39871	M 4
The Bowties	Again	Royal Roost 619	M-
and Ivy Schulman	Rock Pretty Baby (NRonLab)	Royal Roost 624	M 5
Marissa Brewer	Music Music Music (Orig)	London 604	M- 4
Savannah Churchill	Daddy, Daddy	Manor 1004	F-G
Billy Eckstine	There Are Such Things	National 9096	M-
Lonnie Donegan	Rock Island Line	London 1650	M-
Five Echoes	So Lonesome (JLab tr flip)	Sabre 105	VG+ \$25
Johnny Ray	Cry/Little Cloud Cried	Okeh 9840	VG+
Kay Starr	A Sinner Am I	Columbia 19788	M
Lightening Hopkins	Stormy Weather (Slt.WOL)	Crystalite 608	M-
	Ain't Misbehavin'	Modern 680	M-
	Let Me Fly Your Kite h/w	Mercury 8274	VG-
	End News From Korea		

L.R. DOCKS, P.O. BOX 39, LATHROP VILLAGE, MICH. 48076, 45RPM, ORIGINALS - 50 HOUTLETS - WILL TRADE FOR EARLY JAZZ

Kinglets	Pretty Please	Robbin 104	VG+
Eddie Bo	I'm So Tired	Ace 515	M-
Juke Boy Bonner	Call Me Juke Box (DJ)	Goldband 1102	M
Ray Campi	Hall of Donna & Peggy Sue/The Man		
	Met (Tribute to Big Bopper)	D 1047	M
Billy (The Kid) Emerson	Move Baby Move	Sun 214	VG+
	No Greater Love	Sun 219	VG+

Johnny Cash	Hey, Porter	Sun 221	M
Carl Perkins	Gone Gone Gone	Sun 224	VG+
Malcolm Yelwinton	Dixie Fried	Sun 249	M
Ray Orbison	Rockin' With My Baby	Sun 246	M
	Rockhouse	Sun 251	M-
Jerry Lee Lewis	Chicken Hearted	Sun 284	M
Glenn Honeycutt	End Of The Road	Sun 259	M
Warren Smith	I'll Be Around	Sun 264	M
Wade and Dick	Miss Froggie	Sun 268	M
Rudi Richardson	Bop Bop Baby	Sun 269	M
Edwin Bruce	Foot's Hall of Fame	Sun 271	M-
Billy Riley	Rock Ropin' Baby	Sun 276	M
Dickey Lee	Red Hot/Pearly Lee	Sun 277	M
	Good Lovin'	Sun 280	M
	Dreamy Nights	Sun 297	M
Billy Riley	Stay True Baby	Tampa 131	M-
Tommy Blake	Baby Please Don't Go	Sun 289	M
Ray Smith	Lordy Lordy	Sun 278	G
Ray Orbison	Right Behind You Baby	Sun 298	M
Rudy Grayzell	Goby Doby	Sun 242	M-
	Judy	Sun 290	M
Roy Hall	Duck Tail	Starday 241	M-
Mickey Gilley	See You Later Alligator (DJ)	Decca 29786	VG
Big Bopper	Oh Wee Baby	King 106	M
Nosco Gordon	Chantilly Lace	D 1008	VG+
Rockin' Sidney	The Chicken (WL)	Flip 237	VG
	You Ain't Nothin' But Fine	Jim 156	M
The Five Discs	Ya Ya	Jim 177	M-
Five Royales	I Remember	Rust 1027	M
	I Do	Apollo 452	M-
Robert Nighthawk	I Need Your Lovin' Baby	King 4806	VG
The Hurricanes	Maggie Campbell	States 131	VG+
The Drivers	Fallen Angel	King 5018	VG+
	My Lonely Prayer (Biograph-ical 50)	DeLuxe 6104	VG+
Fabulous Flames	Do You Remember (DJ)	Ray Tone 102	M-
The Teardrops	My Inspiration	King 5008	M-
The Larks	Margie	Lloyds 198	M
The Tangents	I Can't Live Alone	Fresh 1	VG-
Little Jr.'s Blue Flames	Love My Baby	Sun 192	M-
Bobbi Jo Jones	Money Tree	Sea & Baby 111	VG
Bobby Brown & Curios	I Got The Blues/Down at	(Stickers on label)	VG
	Big Mary's House	Vaden 108	VG
Tal Miller	Only Sixteen/Scorched	Hollywood 1097	VG
Marcus Brown	Lover Lee	Phoury's 734	VG
Piano Red	I'm Gonna Rock Some More	RCA Victor 5101	VG
Sam Baker	Tossin' and Turnin'	Athens 212	VG+
Piano Red	Goodbye/6 O'clock Bounce	Groove 0118	VG
Albert King	Gosh-Ee Baby	Robbin 114	VG+
Eddie Burns	Hard Hearted Woman	Harvey 111	M-
Holand Cook	I Wanna Know Why/I've Got		

Scotty McKay	A Girl	Ace 525	VG+
Memphis Slim	Let The Good Times Roll	Ace 601	VG
Freddie King	I Love My Baby	United 182	M
Little Johnny Jones	Listen To Me Baby	Flip 228	VG+
The Ravens	Dirty/Dy The Gozen	Flair 1000	M
Willie Mae Thornton	Dear Avo/That'll Be The Day	Argo 5276	M-
Freddie Hall	Simple Prayer/Water Boy	Argo 5261	M-
Sam Baker	I Smell A Rat	Arco 1632	M-
Junior Wells	Playin' Hard To Get	Abco 103	VG+
Bobby Mitchell & Toppers	Big City Bounce	RPM 390	M
Prince Padridge	Cut That Out (Red Plas)	States 132	M
Four Dots	One Friday Morning (R1.Scrip)	Imperial 5250	M-
	How Come My Dog Don't Bark	Crest 1006	M
	Get Back	Crest 1009	M
	Peace Of Mind	Bullseye 104	VG+

78 RPM AUCTION - TRADING FOR EARLY JAZZ 78's WELCOMED - 78 RPM			
Mercy Dee	Komp & Stomp Blues	Flair 1073	VG
Smoky Hogg	Dark Clouds/Declare	Meteor 2021	VG
Billy Riley	Rock With Me Baby	Sun 245	VG+
Lee Jackson	I'll Just Keep Walkin'	Cobra 5007	VG+
Billy (The Kid) Emerson	Something For Nothing	Sun 233	VG
The Mints	(Don't Leave Me) Alone	Lin 5001	M-
Little Milton	Beginn' My Baby	Sun 194	VG
Clarence "Junior" Lewis	Lost Everything	Red Robin 136	VG
The Regals	I'm So Lonely	Atlantic 1062	VG
Carl Perkins	Gone Gone Gone	Sun 224	VG
The Feathers	Johnny Darling	Aladdin 3267	G+
Eddie Burns	Treat Me Like I Treat You	JVB 82	VG
Arben Stidham	60 Minutes To Wait	Sittin' In With 596	VG
The Ravens	I'll Be Back	Mercury 70060	VG+
The Precatos	Till We Meet Again	Mercury 70747	VG
John Brim	You Got Me Where You Want	Cheas 1624	VG+
	Tough Times	Parrot 799	VG
The Orioles	It's A Cold Summer	Jubilee 5009	M-
Fats Domino	Goin' Home	Imperial 5180	VG
Bobo Jenkins	Democrat Blues	Cheas 1565	VG+
Five Keys	The Glory Of Love	Aladdin 3099	VG
The Monarchs	Pretty Little Girl	Neil 101	M-
The Penguins	My Troubles Are Not at An		
	End (Rim chip, n.a.p.)	Mercury 70799	M-
The Charns	My Baby Dearest Darling	DeLuxe 6056	M-
The Sultans	You Captured My Heart (rim		

chip & an crack-flip side)	Jubilee 5054	VG/G
Life Of Ease	Great Lakes 1201	M-
There Will Come A Time	Drummond 3000	M
Chicago Breakdown	Sun 193	VG
Women Is Killing Me	Jackson 2302	G+
Please Don't Leave Me	Imperial 5240	VG+
I Can't Believe	States 127	VG+
Locked Out Roogie	Aristocrat 1234	VG
Tell Me Why	King 4515	VG+
Ten Days In Jail	RCA Victor 5489	VG+
The Woodchuck	Sun 203	VG
Feelin' Good	Sun 187	VG+

With A Broken Heart	Aladdin 3085	VG
Santa Fe/Battle Mae	Blue Lake 106	M-
I Am With You	Federal 12039	VG
Please Give My Heart A Break	Jubilee 5002	VG
Korea Blues	Imperial 5099	VG
Let's Roll	J.O.B. 112	VG
I Want My Baby	J.O.B. 1016	VG+
Mean Red Spider (3 re.nap)	Aristocrat 1307	VG+
Like 'er RED HOT	Duke DLP-73	M

CHASO SEPT. 308 FAIRER ST., PITTSBURGH, PA. 15214, ALL RECORDS MINT. MINIMUM BID \$1 + 50¢ POSTAGE AND INSURANCE ON EACH ORDER

Hank Blackman	Everyone Has Someone	Brent 7030
Bobby Summers	Parade Rock (Instr)	Capitol 4143
Lorenzo Molden	The Wig	Cee Jam 1
Neons	Magic Moment	Challenge 59147
Swingin' Hearts	Please Say It Isn't So	Diamond 162
Ajates	Rumble At Newport Beach (instr)	Dore 681
Nosco Gordon	You Figure It Out	Duke 129
Camron	He	Gigi 100
Five Quails	Seen A Long Time	Harvey 114
Dickie Doo & Don'ts	NoelLeeNaNaNu (RE) (instr)	Itzy 10
Electras	Boo Babe	Lola 100
Jerry & Reggie	Shoo Shoo (instr)	N.O.C. 656
Jewie	Jimmy Lee	Olympic 244
Electras	Little Girl Of Mine	Pudy Doo 2
Blondstones	Lovers	Success 101

Triumphs Joust About (instr) Swan 4130
Sa-Shays Boo Hoo Ho Zen 101
Wallers Mau Mau (instr) Golden Crest 526
Royaltones Flamingo Express (instr) RE Goldiac 3011
Belltones Swingin Little Chickie (RE) Itzy 1
Blues Echoes Tiger Talk (instr) (RE) Itzy 11
Johnny Adams I Won't Cry Ron 961

MRS. JOAN SCHWARTZ, 2042 HOMECKST AVE, BROOKLYN, N.Y. 11229 - FIXED PRICE

Joe Villa (Solo) Blanche (DJ) MF 101 M \$50
The Hearts Dear Abby (Yellow) Tuff 370 M 35
Bruce Morrow Tea With The Sharks (WOL) Clock 182 M 15
Ricky and Vascels Lorraine Express 711 M 15
The Valentines Frankie's Angel KC 108 M 25
D. Gardner & D.D. Ford Glory of Love KC 106 M 12
Del Shannon Sue's Gotta Be Mine Berle 501 VG 10
The Echoes Twistin' Town Feleated 8614 M 25
Joe DeMars Pizze Pizze Cong 101 M 15
Al Habbler Good For A Lifetime Satin 401 M 15
The Valentines Lily Maeblie (red) Rama 171 G- 15
The Fascinators Chapel Bells (purple) Capitol 4544 G- 10
Shirelles Tonight You're Gonna Fall In Love With Me (White) Scepter M 5
Beatles (English vers) Can't Get No Love Parlophone 5114 M 10
The Four Lovers EP This Is My Story, etc. (pic cov) RCA 871 M 45
Frankie Lymon LP (Solo) Rock 'n' Roll With (White) Roulette 25036 M 50

STOVAL BROWN, 68 TANAKA DRIVE, WARMICK, N.I. 02886-LP's - MINIMUM NOTED

Jimmy Reed I'm Jimmy Reed (black lab) Vee Jay 1004 VG+ 5
Dunne Eddy Have Twangy Guitar Jamie 3000 VG 10
Various Artists Beat Of The Blues-Vol. 1 Imperial 9257 M 5
Bill Haley (Autographed) Rock With (Essex material) Transworld 202 VG+ 10

M.P. MORRISON, 7741 N. 19th AVE., PHOENIX, ARIZ. 85021, 458PM-MINIMUM BIDS LISTED

Louis Armstrong EP Sincerely, Ramona, etc. (blk) Decca Ed 2238 M 2
Jack Bailey & Naturals Oh What Love Is (Orange) Ford 105 M 2
Benny Santa Cry Little Girl (black) Vio 101 M- 4
Sonny Burgess Sadie's Back in Town Phillips Int. 3551 M- 3
Glen Campbell Miracle of Love (Blue) Crest 1096 VG+ 2
Don Cole & Al Casey Snake Eyed Mama (black) RPM 502 M 6
Crickets More than I can Say (Orange) Coral 9-62198 M 2
Jimmy Dailey & Dingalings Rock Pretty Baby (Black) Decca 9-30163 M 5
Bing Day I Can't Help It (Black) Mercury 71446 M- 3
Johnny Dee Beat Of The Blues (blk) Colonial 4330 M 4
Eddie Fontaine Rock Love X 0036 M 1
Four Lovers Girl In My Dreams RCA 6518 M 4
Money Love RCA 6519 M- 4
Jambalaya RCA 6646 M 4
Shake A Hand RCA 6812 M 4
Peasants (Rainbow) Venus Jay 901 M- 3
Four Seasons Bermuda Gene 5122 VG+ 2
Four Seasons Don't Sweat It Baby Alanna 555 M 2
C. Francis & Marvin Rainwater You, My Darlin' You (yel) MGM 12555 M 3
G. Ciers Please White While I'm Away Pilgrim 720 VG 2
Bill Haley/Comets Chattanooga Choo Choo (Org) Essex 348 M 5
Real Rock Drive (red) Transworld 310 M 2
Roy Hamilton EP Always, Please, etc. (Yell) Epic EG 7210 M 2
Michiko Hamamura EP Dark Moon, etc. RCA EPA 4095 M- 3
Doug Harrell Hospitality Blues (Black) Colonial 501 M- 3
Dale Hawkins Susie Q (Board) (Brown) Checker M 3
Hi Fives Dorothy (Black) Decca 9-30657 M 8
Suey Nelly Love Me (black) Decca 9-30543 M 8
Johnny Jay Sugar Doll (black) Mercury 71232 M 5
Jodimers Let's All Rock Together (Prpl) Capitol 3285 M 3
Lot's Love (purple) Capitol 3436 M 3
Joe D. Johnson Carabellia (purple) Capitol 3588 M 3
Lennie Johnson EP Battleground Buddy (orange) RCA 47 M 10
Gladya Knight Tomorrow Night, etc. (blue) King EP 135 M- 2
Leaders Come See About Me (yellow) Fury 1073 M 2
Stormy Weather (blue) Glory 235 M 3
One Step At A Time (Black) Decca 9-30198 M 4
Dynamite (Black) Decca 9-30333 M 4
One Teenager to Another (blk) Decca 9-30411 M 4
Great Ball of Fire (WOL) Sun 281 M 3
Jerry Lee Lewis Rip It Up (lines) Specialty 579 VG+ 3
Little Richard Heebie Jeebies (lines) Specialty 584 VG+ 3
Lucille (lines) Specialty 598 VG+ 3
Littie Willie John EP Talk To Me, etc. (Blue) King EP 423 M 3
Trini Lopez Jeannie Mae (Blue) King 5801 M 3
Virginia Lowe I'm In Love With Elvis (BLK) Melba 107 M 3
Frankie Lymon Why Do Fools (red) Gee 1002 VG+ 2
I Want You To Be My Girl (Hd) Gee 1012 VG+ 2
Who Can Explain (red) Gee 1018 VG+ 2
The ABC's Of Love (red) Gee 1022 M 3
I'll Never Fall In Love (red) Gee 1037 M 2
Beep Boo Baby (maroon) Imperial 5463 VG+ 3
Monster Mash (orange) Garpax 44185 M 3
Maggie Doan's Work Here Garpax 12204 M 3
Tall The World Garpax 12250 M 3
Over The Weekend (Orange) Cameo 142 M 3
Your Wild Heart (Yellow) Point 8 M 3
I'll Never Let You Go RCA 6638 M- 4
Tryin' To Get To You RCA 6639 M- 4
Just Because RCA 6640 M- 4
Flyin' Saucers Run Sun 260 M 3
Early In The Morning Atco 6121 M 2
White Cliffs Of Dover (purpl) Lavender 001 M- 3
Back To School Again (Gran) Cameo 116 M 3
Stop (Blue) Porter 5012 M 15
Shirley (purple) Okeh 7076 M- 2
Nigh Shift (Blue) Crest 1044 M- 4
Tell Me (orange) Viscount 104 M 2
My Fondlest Memories NRC 5000 M 3
Dig Them Squeaky Shoes Lin 1009 M- 4
After School (orange) Dale 100 M 2
Sergeant of The Yukon NRC 057 M 3
Bad Motorcycle Cameo 126 M- 3
I Know Where I'm Going Glory 235 M 2
Green Grass of Texas Infinity 001 VG+ 5
Runaround X 0056 M 4
A Mighty, Mighty Man Capitol 4946 M 3
Valley Of Tears Little Star 128 M 5
My Kinda Jo Revue 101 M 3

JEFFREY ENGLISH, 223 EAST 8th ST., BRLIN, N.Y. 11218, ALL ORIG. MIN. BID NOTED

So Why Holiday 2608 M- \$19
El Rays Till The End Of Time (DJ) Wolf 104 M
Chances One More Chance Dea & Baby M-
Five Discs Adios (orig. Black Letters) Cal 202 VG
El Venos Geraldine (Multicolor) Ochove 170 VG
Paul Anka, etc. The Teen Commandments (Rare) ARC 9974 M 6
Valentines Alone In The Night (DJ) U.A. 764 M-
Rhythm Jesters Never Anyone (DJ) Rama 224 M-
Audrey Dear Elvis Plus M 6
Mack Starr & Mollows Oh My Love Cub 9117 M-
Brooklyn Boys (Pitones) If She Should Call Forria 902 VG

Five Fatins Bill Haley & Comets EF
Little Danny Tony Rice & Overtones
Earls I Believe (Black)
Five Keys Wadon Of A Fool
Question Marks Ballad Of Girl & Boy (rare)
Valchords Candy Store Love
Viceroy's Earth Angel (DJ)
Crows Gee (Red Plastic)
Elvis Presley Known Only To Him (DJ)
Remember Me Baby
Without a Warning
Arrogants Canadian Sunset (orig)
Velvets Tonight Could Be The Nite
Five Sharks Stormy Weather (Multi Plas)
Devilles Tragedy (DJ)
Frankie Laine Hey Joe (maroon)
Travelers Group Lenora
Jimmy Ricks (group) Goodnight My Love
Johnny Maestro She's All Mine Alone (Rare) (DJ) Apt
Earls Remember Then (10% lab tr) Delta 3185 M-
Bill Haley & Comets Burn That Candle (DJ) Apt
Johnny Maestro Show
Four Evers Lovingly Way To Say Goodnite
Pats Domino I'm Walking, etc. (pic cov) Imperial (Maroon) M 4
Four Graduates Candy Queen (DJ) Rust 5084 M 10
U.S. Beetele Wigs She's So Innocent (red plas) Orbit 1530 M 3
Brian Hyland If Mary's There (DJ) ABC
Chipmunks What's New Pussycat (pic lab) Liberty VG+
Y. Brewer & Kay Sextet Function at Junction (red Pl) Crystalete 701 VG
Happenings Seasons Greetings (rare Promo) BT Puppy VG+
Chantels LP We Are The Chantels (rare Cov) End M \$25
Del-Vikings Come Go With Us (original) Luniverse VG+ 20
Paul Anka LP Sings Big 15 (red Cover) ABC 323 M
Colleagues LP Sing Along With Winley 6004 M-

JOE SICURELLA, 26 WOOD ST., RUTHERFORD, N.J. 07070, 45'S-SALE/TRADE, MIN. BIDS NOTED

Marigolds Rollin' Stone
Goldie & Escorts I Can't Be Free
Speedoo Coral 62349 M 3
Steve Lawrence Coral 9-61563 M- 3
Little Joe & Thrillers Reprise 20142 M 3
Dean Barlow & Crickets I'm Not The One You Love (red) Beacon 555 M 3
Continental Don't Do It Baby Davis 466 M 2
Jaye Richardson & Japettes Mary Queen 71219 VG+ 10
Tom & Jerry Big 413 M 4
Hal & Rays (4 Seasons) An Angel Cried Topix 6003 M 4
Bobby Matfield (group) I Need A Girl d) Moonflow 220 M 6
Ruby Wright Three Stars (Tribute) DJ King 5192 M 7
Jimmy Dell She Won't Let RCA 7134 M 5
The Elvis Blues RCA 6582 M 13
Jerry Field & Lawyers The Trial DJ Parkway 801 M 3
Pirates Mind Over Matter IMK Melody 105 M 3
Roscoe Shelton Say You Really Care Excellio 2170 M 3
Leroy Washington Wild Cherry Excellio 2144 M 3
Hot Todays Shakin' and Stompin' Shan Todd 0056 M 3
Jim Ford (Starfires) The Story of Elvis Presley Drunfire 2 VG+ 19
Hopalong Cassidy Hoppy's Goal Luck Coin Capitol F30128 VG+ 8
Stagger Lawrence Spencer and Spencer (black) Gone 5093 M 3
Channels You Can Count On Me Groove 0061 M- 5
E. Day and Harmonaires Rock Love DeLuxe 2029 M 4
Billy March (group) Run and Tell Arow 716 M 4
Mills Brothers Get a Job Dot 15695 M 4
Cathy Ryan (group) 24 Hours a Day (26 A Year) King 1495 M 6
B. Ward & Dominos Please Don't Say No Liberty F55181 M 2
Marcel My Melancholy Baby Colpix 624 M 2
Janis Martin My Boy Elvis RCA 6652 M 6
Ed Bell & Belaires Washed Man (Blue Silver) Mercury 71677 M 5
Richard Lanham Have A Little Faith (DJ) Josie 985 M 8
Little Nat (group) Do This Do That Pik 242 M 3
Janis Martin Drug Store R n R RCA 6491 M 6
Versatones Bikini Baby RCA 6976 M 3
Hollywood Flames Buzz Buzz Buzz Ebb 119 M 2
Ed Bell & Belaires Excelsior 2061 M 8
Humpty Dumpty Rock Managrade 56003 M 15
Ravens Come A Little Bit Closer Mercury 70119 M 11
Connie & Lee Cool Cool Baby (black) Gone 5035 M 3
4 Buddies Lonely Summer Phillips 40122 M 4
Johnny Dee Sittin' In The Balcony Colonial 430 M 4
Doe Doe Atona 252 M 3
Channels Flames In My Heart (DJ) Whirlis Disc 109M 12
Cadillacs My Girl Friend (DJ) Joz 820 M 9
Hurricanes Dear Mother King 4947 M 19
Jerry Mar (group) Bittin' on Top of The World Amp 3-131 M- 26
Most of All Jameco 2004 M 3
Beatles My Bonnie Not-R-1213 M 1.50
Curt Jennens Rhythmaires Just For You Pet 806 M 5.50
Buz Clifford (group) Simply Because (black) Columbia 4-41979M 3.50

GRACE SHAW, BOX 7112, BURBANK, CAL. 91510 - 45'S - BIDS EXCEPT WHERE NOTED

Supreme Ace 534 M
Champions Cute Little Baby Ace 541 M
Silhouettes I Sold My Heart To Junkman Ace 552 M 4
Ascots Perfect Love/I'm Touched Ace 650 M
Huey Smith & Clowns EP Havin' Fun With Ace 101 M
Frankie Ford Beat Of (DJ) Aladdin 3453 M
David Hill All Shook Up (Rockability) Aladdin 3359 M
Bing Day Poor Stagger Lee (St Warp) Apex 8871 (DJ) M
Beatles Ain't She Sweet Atco 6308 G-
Bobby Lee Trammell I Love 'em All (Rockability) Atlanta 1502 M
Beach Boys Surfin'/Laua Candix 101 VG
Don Thomas & Versatiles Garden of Love Coaster 800 VG
Marcel Heartaches (pic sleeve) Colpix 612 M
5 Channels The Reason Deb 500 M
Bobby John Teenage Bill of Rights Del-Fi 4115 M
Ray Men (Link Wray grp) Baby What'ca Want Me Diamond 186 G/VG
Jimmy Dee & Offbeats Henrietta Dot 15664 M
S. Ward & Dominos 60 Minute Man, 3 more Federal 212 M
Midnighters EP Sexy Ways, 1 more Federal 333 M
V. & N.B. (rockability) They Just Rockin' Rollin' JAS 1623 M
Hearts I Want Your Love Tonite JAS 1627 M
Ascots What Love Can Do JAS 1628 M
Lee Andrews Wise Man Said (yel. wax) Jordan 121 M
Metropolitans My Heart is True Ace 195 M
Silhouettes I Sold My Heart To Junkman Junior 396 M
Metros All of My Life/Lookin' Jun 1502 M
Metros All of My Life/Lookin' (DJ) Jun 1502 M
Jimmy Dawson (rockability) Big Black Bug Boogie K-Ark 774 M
Eddy Seacrest Shakin' With A Flavour K-Ark 5801 M
Merv Benton (rockability) Twenty Flight Rock Marvel 401 G
Dreantones Say Baby Hey/Was I Dreaming Mercury 71222 M
Jimmy Edwards Love Bug Craw (rocker) Mercury 71209 G
Gay Knights Angel/Loneliness of Heart Pet 801 M
Carl McVoy (rockability) Teetotal/My Sunshine Phillips Int. M
Bobby Lee Trammell Hi-O Silver/Don't You Know Sante 9052 M
Gay Poppers I Need Your Love Savoy 1573 M
Tracey Fondarvis (rar) We Of These Days (rockabil) Scott 1202 M
Kalecin Yelvington Rockin' With My Baby Sun 246 VG

Billy Riley Red Hot/Pearly Lee Sun 277 M
Ray Smith Right Behind You Baby Sun 298 M
A.W.S. & Groovers Cran- Loud Mufflers (great Tip Top 730 M \$5
berry Blues (DJ) Top Rank 2016 M
Ravens Solitude (DJ) Wanger 106 M/VG
Plurals Donna My Dear/Miss Annie
Smiles (1969) Fan Club Xmas Record #7
The Following are One- What Is Love/Don't Let Me Love You
sided - ALL ORIGINALS - FIRST PART 78's
5 Satins (test press) Your Memory/I Didn't Know (not acetate)
Marvin Rainwater (test pr) My Love Is Real (not acetate)
Fats Domino (orig demo) What A Party/Rockin' Bicycle/Cosimo label
Bobby Rydell La-Dee-Dah used for demo purposes, not released
ALBUMS - NO MINIMUMS
Four Lovers Joyride RCA Victor M 50
Bobby Day Rockin' With Robin Class VG 15
Everly Brothers Folk Songs Cadence M
Crystals He's A Rebel (British pres) Phillips M 20
Sonettes The Fabulous (same lab. both sds) Phillips M 25
Crystals The Sonettes Culpis M
Coasters Greatest Hits Phillips M 20
Freddie Cannon Coasters (1st LP-orig lab) Atco 101 G
Frankie Lymon The Explosive Swan 502 M
Little Eva At London Palladium Roulette VG
Linda Scott Loce-Motion Dimension (at) M 10
Paul Anna Great Scott Can-American 1007M
Big Topper The Fabulous Riviera 0547 M
Jimmy Bowen Chantilly Lace (Brit. Reis) Contour M
Cadets Jimmy Bowen (name on cover) Roulette M
Cadillac The Crazy Cadillac Crown 370 (ster) M
Twisting With Jubilee M \$20
There's Our Song Again End 312 M 10
Songs By (his first) Keen 2001 VG
Diamonds Diamonds Mercury 20309 VG
Crests 16 Fab. Hits (cov. sit. worn) Coed M 25
Rock-A-Teens 16 Fab. Hits (perfect cov) Coed M
B. Knox & J. Bowen Woody (wild rockers) Roulette M
Frankie Ford Buddy Knox & Jimmy Bowen Ace M
Huey "Piano" Smith Sea Cruise Ace 1027 M 10
For Dancing Ace 1015 M
Having Good Time (rarest Ace 1004 M 25
alb. plus miss-press. in sbl. fold with F. Ford's new Crasie LP in oth. sbl. with its own cover
Huey "Piano" Smith As above, Smith Rec. missing from its sleeve M
Regents Barbara Ann Gee M
Duprees You Belong To Me Coed M
Eddie Cochran Eddie Cochran (best hits) Liberty 3172 M
Buddy Knox Right or Wrong (W.L.S. rockers) Capitol VG/M
Ned Miller Buddy Knox Roulette M
Moonglows From Jack to King Fabor M
Carl Perkins Look, It's The Moonglows Chess "co" M
Tacherle Teen Beat Sun 1225 M 15
Various Artists Monster Mash Parkway 7018 M
Fats Domino Sun's Gold Hits Sun 1250 M
10 Hits-Spec. demo alb. contains pts. of 30 songs plus book "Domino Sound" UMG 104 M
BOB FERLINIENE, 846 VENTURA DR., PITTSBURG, CAL. 94565, PART. 6. KINS. EXTRA-MINIMUM
BIDS NOTED - ALL ORIGINALS - FIRST PART 78's
Checkers White Cliffs of Dover King 4675 M \$ 1
Dandeliers My Autumn Love (am. lab. tr) States 147 VG 1
Ravens Green Eyes Jubilee 5203 M 1
Robins If Teardrops Were Kisses Spark 110 VG 3
Rolling Crew Home On Alcatraz Aladdin 3301 VG 3
Royals Work With Me Annie (w/1st) Top Federal 12169 VG 1
Sh-Bombs Could It Be Cat 117 M 1
Glen & Timberlaine The Chosen Few Mohawk 105 M 2
Fats Domino Please Don't Leave Me (Mar. bkl) Imperial 5740 VG 2
Griffiths Someday You'll Want Me (yel) Atlantic 1043 VG 2
C. Duncan & Radiants Whatcha Gonna Do (yel) Atlantic 1055 VG 2
Emirens To Keep Our Love Decca 451 M 3
4 Dances To The River Side Wing 9050 M 3
Caplarks To The Aisle (nol) Ember 1019 VG 3
Boy Hawkins The Goose is Gone Music City 796 M 15
Tarks Tell Me Darling (nol) Music City 792 VG 4
Lino James I Hate To Be Alone Rhythm 129 M 3
Elmore James Why Did I Fall In Love RPM 458 M 3
Jewells Anna Lee Fire 1501 M 2
Mello-Tones Hearts of Stone R&B 1301 VG 12
Native Boys Rosie Lee (nol) Gee 1027 VG 2
Gradiols Chorrilyn (w/1st. w/arp) Coed 113 VG 6
Rolling Crew Crying in Chapel (1st. w/arp) Jubilee 5122 VG 12
Strangers Home On Alcatraz Aladdin 3301 VG 12
Tachers NY Friends/Without a Friend King 4697 (reiss) M 2
Larry Waters I Love Your Love So Much Decca 451 M 3
Herry New & Vids Don't Tell Me You Love Me DJ 108 M 3
P. Woods & Vol Aires Aru You My Girl (tapes ol) Tee Vee 301 VG 7
This Paradise (bll) Flip 201 M 3
MONTY WILSON, BOX 3011, LAWRENCE, MASS. 01844, ALL MINT EXCEPT AS STATED, 45'S
Dominos Christmas In Heaven King 1281 VG+
Blue Dots You've Got To Live Decca 6052 VG+
Checkers Can't Find My Sadie (lab. Dam) King 4765 G-
Little Wilton Let's Boogie Baby Meteor 5040 M
Necar McLollie Dursery Where (WOL) Show Time 600 VG
Devil Visions EP Whispering Bells, etc. Dot DEP 1058 M
Della Rhythm Boys (TERRM) Dry Bones + 7 songs (album) RCA F 193 G
Don, Dick & Jimmy Spring Fever Crown CLP 5005
Whitely Fullen Country Music Star Crown CLP 5332
Althea Valens The Original La Bamba Guest Star G1484
Renee Alamo Steve Alamo Crown CLP 5382
Link Wray w.B. Cranmer Country Jubilee of Stars Guest Star G1444
The Flairs The Flairs (stereo) Crown 356
C. Jackson & Young Jessie Chuck Jackson & Y. Jessie Crown 5354
B. Benton & Jesse Belvin Crown 5350
Joe Jones You Talk Too Much Roulette 25143
J. Soul & Belmonts Jimmy Soul & Belmonts Spin Rama 125
Ray Charles The Greatest Int. Award Series 194
Platters, Medallions, etc. Rhythms and Blues Guest Star G1900
A. Charles, J. J. Hunter, etc. Three of a Kind Swain OLP 909
Del Vikings and Sonnets Crown 5368
Crests The Crests Sing (stereo) Post 3000
Marvin & Johnny Marvin and Johnny Crown 5381
Isley Brothers Marvin and Johnny (ster) Crown 352
Ray Charles The Road Design 278
D. Dudley, Link Wray, etc. All Star Country & Western Guest Star G1449
E. Bond, S. LaBetti, etc. The Great Singing Groups Diplomat 2623
Tatters, C. Crows, etc. The Great Singing Groups Grand Prix 431
Smiley Hogg Sings The Blues Crown 5226
Hedda Brooks Sings and Swings (stereo) Crown 374
C. Brown, J. Belvin, etc. Wyncote W9079 (ster) Wincote 2007
Fleetwoods Sings in a Dream Dolton 2007
Flamingoes Sings in a Dream Dolton 2007
Chantels End 109
Dubs, Flamingoes, etc. End 107
Battle of The Groups End 305

JOE TARNOPOL, BOX 405, DOYLESTOWN, PA. 18021
Dave Atkins Let's Have A Good Time Backbeat 511 VG-
Billy Bland Old Town 1109 VG-
Johnny Bragg (of Marigolds) These Losers Will Never Die Decca 35917 (WOL) M-
Billy Brooks This Is My Prayer Duke 149 VG-
Savannah Churchill Shake A Hand Decca 28816 VG-
Jack Dupree Shim Sham (orig) Red Robin 130 VG-
Slim Harpo Strange Love (w/1) Excello 2138 G+
Lightning Hopkins You Cook All Right (w/1) Prestige 124 VG-
Mattie Jackson I Want To Flop Duplex 9001 VG+
Rita James I'm A Fool (s) Modern 994 VG-
Johnny Otis Good Golly Capitol 3582 VG-
Lloyd Price How Many Times (DJ) KRC 305
Freddie Bell 5-10-15 Hours (w/1) Teen 103 G
Moon Mulligan 7 Nites To Rock King 4694 VG-
Tracy Pendavis It Don't Pay Scott 1202 VG
Carl Perkins Blue Suede Shoes Sun 214 VG+
Glenn Reeves That's Right (w/1) Sun 274
Cliff Richard Drinkin' Wine Spo-dee-o-dee Atco 6060 (4) M-
Clyde Stacey Move It (dj) Capitol 4096 G+
Bobby Vee In Love-Vel Plas. 10% lab. tr. Columbia 45470-
Gene Vincent Lotta Lovin' Candellite 1015 VG+
I Got It Soma 1110 VG+
Aquatones You (w/1) 15% label tr. Fargo 1001 VG
Chantels I Love You So (minor lab. dam) End 1020 VG
Colegians Oh, I Need Your Love Winley 261 VG-
Crescendos Hwatts Desire (label wear) Gene 5100 VG
Johnny Dee Trio Sincere (pop) (script) Jubilee 6001 VG
Duprees You Belong To Me Coed 569 VG
Revels Midnight Stroll Morquide 103 M-
Buchanan and Goodman On Trial (White & Yell) Luniverse 102 VG+
Eddy Arnold Texarkana Baby (orn. slap) RCA 48-0301 VG
Sidney Brown (Cajun) Noir Chaucette's 2 Steps Goldband 1061 G+
Jerry Field (novelty) The Trial (label wear) Parkway 601 VG-
Minta Night Air Imperial 5432 VG
Sons of Pioneers Cool Water (grn plas) RCA 0004 VG
Cool Water (blue plas) RCA 0004 VG
Tishner Trail RCA 0004 VG
Invisible Thing (orange) Luniverse 109 VG+
Casual Three (novelty) Walkin' With Mr. Lee Ember 1027 VG
Lee Allen Soft King 4577 VG
Tiny Bradshaw Brass Bail (early) Excello 2170 VG
Kid King's Combo Off Shore, etc. King EP 180 VG
Earl Boestie EP King 4378 VG+
Harlan Nocturne King 4378 VG+
RICHARD LATTANZI, P.O. BOX 217, EULESS, TEX. 76039-506 FOR POST & HAND, -ALL ORIG.
MINIMUMS LISTED
Shirley & Lee Let Good Times Roll (blu) Aladdin 3325 VG
Charles Brown Please Believe Me (brn) 50tr. Aladdin 3366 G+
Thurston Harris Oh, What You Did (bkl) Aladdin 3399 M-
Chuck Willis Hang Up R&B Shoes (w/1) Atlantic 1179 VG 4
Drifters Pools Fall In Love Atlantic 1123 VG 4
Ciceros Love, Love, Love Atlantic 1094 VG+ 7
Chuck Willis Atlantic 1168 VG 5
Drifters Atlantic 1187 VG 4
Soldier of Fortune (w/1) Atlantic 1101 VG 5
It's Love Baby (yel) Atlantic 1072 VG 4
Flip Flop & Fly (alt w/arp) Atlantic 1053 VG 4
Bop Ting A Ling (w/1) Yel Atlantic 1057 VG 7
Midnite Cannonball Atlantic 1069 VG+ 5
Lotta Lovin' Capitol 3763 VG
Trouble with Blues Checker 1778 VG
Green Stamps (w/1) Chess 1778 VG
No Use Knocking (sll tp) 2nd Chess 1638 VG
Gypsy Lady (tape) Deluxe 6098 G+
Nobody Cares Deluxe 6201 VG+
The Pool (brn) Delux 15481 VG 3
Life Problem (orange) rare Excello 2062 G+
King Pina How Long Will It Last Federal 12484 M-
Linda Hayes Don't Do Nothing Baby (red) Hollywood 1009 VG
Slim Whitman Danny Boy (blue script) Imperial 8201 G+
Roll On Silvery Moon (red script) Imperial 8290 G+
Going to River (blue script) Imperial 5231 G+
R&B March Josie 789 G+
Red Lite-Gra. Lite (w/1-tp) Josie 791 VG
Marie (am tape) Jubilee 5128 VG
Crying in Chapel Jubilee 5122 VG- 12
Rite Around Corner (1st L.T.) King 4669 VG
White Cliffs Dover (am w/arp) King 4675 VG
King Flat Top (w/arp) King 1494 VG-
5 Royales King 4630 VG 4
I Ain't Gettin' Caught Post 2011 VG
Hobo (dj) Post 2011 VG
I Don't Care If Sun (am. skip) Sun 210 G+
Mystery Train RCA 4357 VG+
Eva Las Vegas RCA EPA 4362 VG+
Easy Come, Easy Go + 5 RCA EPA 4367 M-
Kid Galahad + 5 RCA EPA 4371 VG+
Elvis Presley Lonely Man (pic sll) RCA 7850 M-
Never Ending "S" RCA 8400 M-
What'd I Say "S" RCA 8360 M-
Tell Me Why RCA 4427 VG
Four Tunes Cry Cry Cry Sun 1003 VG
Johnny Cash (Japan Press) Cry Cry Cry Sun 1003 VG+
Lefty States Somebody Will Understand (w/1) United 206 VG+
Jimmy Reed I Wanna Be Loved (w/arp) script VJ 326 VG
You're Something Else VJ 270 VG
Bill Williams-EP-Pic Cov Oh Yeah Mercury EP 3365 VG+
Big Beats Under Arrest (black) 1st L.T. Play 1007 VG+
DAVE TREBLE, 24 LONCHAD MERRON, OULDFORD, GUL 2164, SURREY, ENGLAND, ALL ORIG.
AUCTION CLOSER 3 WEEKS AFTER PUBLICATION - MINIMUM BIDS NOTED 45'S
Flamingoes If I Can't Love You (SRC-NAP) Chance 1113 VG+ 530
Lamplighters Hug A Little Federal 12242 M- 10
Oracles Robe of Calvary Jubilee 5134 VG+ 5
Claris I'll Be Waiting Jubilee 5137 VG- 8
Spaniels Here Is Why (Maroon) VJ 290 VG+
Magnificents Why Did She Go VJ 183 M-
Gents Too Late To Cry Allboy 8501 M- 3
Prisonaires Prisonaires Prayer Sun 191 VG+ 5
Eddie Boyd 5 Long Years (Red Plas) Job 1007 VG+ 10
Ed Gate White States 124 VG+ 10
Little Junior Parker Love My Baby Sun 192 VG+ 15
Hayden Thompson Love My Baby Phillips 3517 M- 5
Elmore James Sinful Woman Meteor 5001 VG+ 20
Papa Lightfoot After While Aladdin 3171 M- 10
Professor Longhair Go To Harris Gras Ron 329 M- 10
Reggie I'm So Lonely (yellow) Atlantic 1062 M- 5
Tom Malone Cow Cow Shake Emory 1055 M-
Arrelle Grey Walking Blues Gray 14 VG+
Carl Perkins That's Right Sun 274 M
Judy Glad All Over Sun 290 M
Rudy Greyzell Sun 290 M
Ray Smith Fight Behind You Sun 308 M
Billy Riley Red Hot Sun 277 M
Warren Smith Kiss Froggie Sun 268 M
Sonny Burgess We Wanna Boogie Sun 247 M
Ray Harris Greenback Dollar Sun 272 M
Wade and Dick Hop Hop Baby Sun 269 M

Raymond Hill	Bourbon Street Jump	Sun 204	M	20
Midnighters	Work With Me, Moonrise +3	Federal 212	M	5
Midnighters, 5 Royals, etc.	R&R Hit Parade	King 387	M	
78's				
Flamingoes	Golden Teardrops	Chance 1145	M-	10
Spaniels	Baby It's You	Chance 1141	M-	10
Crows	Chirps	Rama 29	M-	
Wrens	Eleven Roses	Rama 45	M-	
Orioles	Dare to Dream	Jubilee 5001	VG	
Five Keys	Teardrops in Your Eyes	Aladdin 3204	M-	10
Larks	Eyewight to the Blind	Apollo 427	M-	
Meadowlarks	My Reverie	Apollo 1184	M-	
Midnighters LP	Love Only You	King 390	M-	
Huey Smith & Clowns LP	Finger Poppin' Time	King 790	M-	5
G. HANSEN, 316 LANE AVE.,	Twins Nite Before Xmas	Ace 1027	M-	5
WOODSTOCK, ILL. 60098 - 78RPM - MINT				
Carl Perkins	All Mama's Children	Sun 243		
"	Elkie Fried	Sun 249		
"	Match Box	Sun 261		
"	That's Right	Sun 214		
Max Self	Blue Suede Shoes	Sun 234		
Warren Smith	Everyday	Sun 273		
"	Ubangi Stomp	Sun 250		
"	Miss Froggie	Sun 268		
Memphis Slim	Frisco Bay	Miracle 132		
Roy Orbison	Cobie Doodie	Sun 242		
Johnny Cash	Next In Line	Sun 266		
"	Ballad of a Teenage Queen	Sun 283		
Prisonaires	Just Wakin' In The Rain	Sun 186		
Roosevelt Sykes	Bobby Sox Blues	RCA Victor 20-2201		
Cleotones	Little Girl Of Mine	ACE 1011		
B. B. King	The Key to My Kingdom	SPM 501		
T-Bone Walker	She's Going to Ruin Me	Swingmaster 11		
John Lee Hooker	It's My Own Fault	Chess 1562		
Lou Mac	I'll Never Let Him Know	Blue Lake 117		
Jack Dupree & Mr. Bear	Walking the Blues	King 4812		
A. Riley & Little Grn. Men	Red Hot/Peary Lee	Sun 242		
SPENCE, 487 HUDSON STREET, NEW YORK, NEW YORK 10014				
Five Keys	Someday Sweetheart (blue)	Aladdin	M-	
"	I Cried For You	Aladdin	VG	
Rivileers	Eternal Love/Carolyn	Baton		
Qualitones	Tears Of Love	Josie	M	
Sultans	Don't Be Angry	Jubilee	G+	
Swallows	Tell Me Why	King		
Wrens	C'est La Vie	Rama	M-	
Five Budds	I Want Her Back	Rama	M	
GARY JAFFE, 2309 S. ALDER ST., PHILA., PA. 19148				
Chesters	The Fires Burn No More	Apollo 521	M	
El Capris	Oh But She Did	Federal 102	M-	
Midnighters	Annie's Aunt Fannie	Federal 12200	M	
D. Woods & Vel Aires	Death Of An Angel	Flip 106	M	
Slenders	Don't F-X Around With Love Melway 101	M	6	
Valentines	My Story Of Love	Rama 208	M	
Chimes	Tears On My Pillow	Specialty 555	M	
A.L. Maye and Crews	Gloria	Specialty 573	M	
J. Herrera and Tigers	I Remember Linda	Starla 6	M	
Warren Smith	Ubangi Stomp	Sun 250	M	
DANIEL MERIANS, 21 CLIVE HILL ROAD, EDISON, N.J. 08817 ALL EXCELLENT COND.				
Ivory Joe Hunter	I Need You	MG		
Crows	Gee	Rama		
Gaylords	Isle of Capri	Mercury		
Hill Toppers	Trying	Dot		
Crew Cuts	Love Walked In	Dot		
RAY LEVY, P. O. BOX 61, BROOKLYN, N.Y. 10467-GOOD COND.-50¢ HANDLING-FIXED PRICE				
Cellos	You Took My Love	Apollo 3600	\$5	
Chimes	Tears On My Pillow	Specialty 555	4	
Shirley and Lee	I Feel Good	Aladdin 2736	3	
Cadillacs	Speedo Is Back	Josie 816	2	
O. Williams & Charna	Dynamic Darling	Deluxe 6149	3	
Scream'n Jay Hawkins	Franny	Gkeh 6149	3	
Little Richard	I Love My Baby	Peacock 5-1673	5	
Robins	Framed	Spark 107	12	
Rollettes	Tad Pool	Class 201	1	
Nutmegs	My Sweet Dream	Herald 1443	3	
Little Jr's Blue Flames	Mystery Train	Sun 192	15	
Talkabouts	I Don't Seem To Care	Poplar 117	1	
Co-eds	When It's Over	Cha Cha 996	1	
D. Wells & Zell Rocks	Wicked Baby	Fox 10257	1	
Shep & Lielites	Our Anniversary	Hull 1	1	
Five Satins	In The Still Of The Nite	Ember	1	
Chantels	Look In My Eyes	Carlton	2	
L. Andrews & Hearts	Teardrops	Chess	\$1	
Orions	South Street	Cameo	2	
Candy & Wines	Soldier Baby		1	
5 Stairsteps	Playgirls Love	Windy C	1	
Bachelors	My Girl	London	1	
Silhouettes	Ember	Ember	4	
Radiants	Hold On	Chess	1	
Shirelles	Don't Say Goodnight & Mean	Scepter	1	
Livers	This is The Night	Constellation	1	
Swbeats	Rough and Ready	Rickory	1	
Sweet Inspirations	Unchained Melody	Atlantic	1	
Artistics	You Make Me Happy	Brunswick	1	
Dixie Flyers	Martini	Lark	1	
Chuck Berry	No M.ney Down (warp 51)	Chess	3	
RECORD ARCADE, 419 BROAD ST., BLOOMFIELD, N.J. 07003, FIXED PRICE - ALL MINT				
Maqueras	These Red Roses	Formal	\$8	
Ivy Tones	Oh Wee Baby	Red Top	6	
Chateaus	Honest I Will	Coral	10	
Barons	Pledge of a Fool	Epic	2	
Maharajahs	I Do Believe	Flip	3	
La-Pels	I Just Can't Understand	Bobbee	3	
Teddy & Twilights	I'm Just Your Clown	Swan	2	
RELIC, BOX 572, HACHENSACK, N.J. 07602-FARE ORIG.-FIXED PRICE-ALL VG TO MINT				
Diamonds	Holly-wood Saxons	Entra	\$50	
Philharmonics	Why Don't You Write Me	Future	3	
Storytellers	You Played Me A Fool	Stack	25	
Chanticleers	To Keep Your Love	Stack	25	
Eubides	Lonesome	Janlar	50	
Thorables	Our Love Song	Titanic	12	
Uptones	Wear My Ring	Watts	10	
Kits	I'll Be True	Gaynote	10	
Leon Feels	Magic Island	Eastman	10	
Jayhawks	How Love	Eastman	10	
Revels	My Last Love (2nd press)	Angelone	2	
Parakeets	I Love A Lost	Angelone	2	
Leon Feels	Casual Kiss	Whirleybird	50	
Feathers	Johnny Darling	Showtime	30	
Five Stars	Walking and Talking	Atlantic	30	
Carlo	Baby Doll	Laurie	5	
Five Owls	Pleading to You	Vulcan	55	
Silhouettes	Sold My Heart to Junkman	Ace	5	
Termites	Give Me Your Heart	See	25	
Lyrice	Loving Papa	See	25	

STEVE REILLY, 2133 N. TOWNER ST., SANTA ANA, CAL. 92706-LP'S ALL MINT-50¢ FOR POST.				
Terry Stafford	Suspicion	Crusader 1001	\$ 4.50	
Ventures	Walk, Don't Run	Dolton 8003	4	
A. Haley & Comets	Strictly Instrumental	Decca 1064	3	
Hank Ballard	Biggest Hits	King 867	4	
Roy Orbison	Orbiting	Design 164	2	
Dee Clark	Hold On	Vee Jay 1017	2	
Various Artists	25 Years of R&B Hits	King 749	4.50	
Silhouettes	Get A Job	Goodway 100	3	
Little Valens (wrong cov)	Live At Paconia Jr. High	Bellini 1213	VG-	bid
Esquerita	Wildcat Shakeout	Ember 6603	bid	
FRANK CEURI, 11403 ALTHEA ROAD, PITTSBURGH, PA. 15235 45'S ORIGINALS-NOTICE! DECENT TRADES TAKE PREFERENCE OVER BIDS. FREE TO ENTER CASH, TRADES OR BOTH.				
Five Keys	My Sadder Mour	Aladdin 3214	VG+	
Diamonds	Cherry	Atlantic 1003	M-	
"	Two Loves Have I	Atlantic 1013	M-	
"	Rita	Bullseye 103	VG+	
Four Dots	Delores	Club 51 105	M-	
Four Buddies	Enchanters	There Goes (long vers) WOL-03 Coral 61832	M-	
Medallions	The Letter (red/silver)	Dootone 347	M-	
Dominoes	Sixty Minute Man (gold top)	Federal 12022	VG+	
Ban Lons	I Like It	Fidelity 4056	VG+	
P. Harris & Terrans	Neopoulis	Graham 801	M-	
Kings	You Never Knew/Fire in Heart	Harlem 2322	VG	
Dukes	Teardrop Eyes	Imperial 5401	VG	
S Dreams	Up All Night Long	Mercury 71150	VG	
Lord Luther/Esquires	Tremble	Music City 833	M	
Sonny Terry	Uncle Bud	Old Town 1023	M-	
Junior Wells	Little by Little	Profile 4011	VG+	
Noblemen	Dirty Robber	Profile 4012	VG+	
Esquire Boys	Rock-a-Beat'n' Boogie	Rainbow 200	M	
Freddie Evans Trio	Down on My Knees (Gosp. or wax)	RCA Vic. 0015 M		
"	I Got To Run	RCA Vic. 0036	M	
"	Just Jesus	RCA Vic. 0079	M	
5 Times	Sitting By My Window	Sun 222	VG	
Billy Emerson	Move Baby Move	Snd 214	VG+	
Snokey Joe	Listen To Me Baby	Sun 228	M	
Trojans	All Alone In The World	Tender 516	M	
J. Moore & Pretenders	To Be Loved	Tishman 905	M	
Pastels	Room De De Room (woll)	United 196	VG	
Troyce Key (group)	Ain't I Cried Enough	Warner Bros. 5035 M	M	
"	Down in My Tears	Warner Bros. 5007 M-	M	
Laurels	Truly Truly (woll)	X 0143	VG	
Groats	Marching Elvis	Ebb 145	VG	
FOLLOWING FOR SALE AT FIXED PRICES...ORIGINAL 45'S, UNLESS STATED				
J.D. King	Private Property	Aardell 0009	M \$ 2	
Jewels	The Wind (flip label P)	Antler 1103	VG-	1
"	We Got Again	Beltone 2019	M-	1.50
"	Bain	Beltone 2034	M-	1.50
H. Blackman & Killers	Everyone Nds. Somone (nice)	Brent 7030	M	2
Bobby Charles	No More (silver top)	Chess 1658	M-	2
TV Slim & Heartbreakers	Darling Remember (web top)	Checker 870	M	3
Fasciators	Chapel Bells (later press)	Capitol 4544	M	3
Ideals	L.A. (good stomper)	Cortland	M-	2
Royal Jesters	Love Me	Cobra 2222	M	1
Dreamlovers	I'm Thru with You	Columbia 42842	VG+	1
Swinging Hearts	Please Say It Isn't So (2)	Diamond 162	M	1
Numbers	My Pillow	Dot 641	M	1
"	Carling Bear	Dot 1188	G	1
Little Anthony & Imperials	I'm Alright (C)	Ebb 1053	M	1.50
Midnighters	Annie Had Baby (2 all grm)	Federal 12195	VG	1
Gay Poppers	I've Got It	Fire 1026	M-	2
Two-Lights	It's A Cold Rainy Day	Groove 0154	M	2
El Venos	Geraldine	Groove 0170	P	1
Companys	It's Too Late	Guns 722	M	1
Four Fellows	I Sit In My Window	Glory 244	VG	3
Beltone	I Talk to Echo (red/circle)	Hull 721	M-	4
Five Quails	Been A Long Time	Harvey 114	M	2
Turbans	Slater Sookie (LT)	Herald 469	M	1
Jewels	Wok	Imperial 1377	P	1
Spiders	You're the One (red script)	WOL Imperial 5265	G	2
Cadillacs	Shock A Doo (flip lab dam)	Josie 303 807	M-	1
True Tones	That's Love (2nd version)	Josie 1003	M-	1
Caravelles	One Little Kiss	Joye 6208	M	1
Crests	My Juanita (2)	Joyce 103	M	1
Falcons	I Found a Love (2)	Lupine 1003	M	1
Poppies	My Troubles Are Not at End	Mercury 70799	M	1
Holidays	One Little Kiss	Nix 537	M	2
A.L. Maye & Crews	Truly (WOL) playable	SPM 424	P	3
Moonbeams	Cryin' the Blues	Sapphire 2250	M	15
Blendtones	Lovers	Success	M	1
C. Corby & Entrees	City of Stangers (white soul)	Sonic 118	M	1
Hollywood Saxons	It's You	Swinin' 651	M-	3
Shields	You Chated	Tender 506	G	1
Magnificents	Kaddy Ho	Vee Jay 208	G	1
Empires	Whispering Heart (label P)	Whirlin Disc 1040	1	
MARK WALLIS, 3209 S. WALZER AVE., SAN PEDRO, CAL. 90731 - 78 RPM				
Looka Here, Mattie Beed(d)	Central 1001	M		
Starlings	I'm Just A Crying Fool (d)	Dawn 212	M	
"	A-Lou, A-lou	Dawn 213	M	
"	There Will Come A Time	Drummond 3000	M-	
"	Willow Blues	" 3001	M-	
Are You Looking for Sweet.	Jay Dee 789	M		
Sounds	So Unnecessary	Modern 975	VG	
Cadets	Ring Chimes	Modern 1026	M	
Buster Brown	Cheating on Me	Music City 762	M-	
Robins	If Teardrops Were Kisses	Spark 110 (WOL)	G	
ALAN SHUTRO, 144-25 ROOSEVELT AVE., FLUSHING, N.Y. 11354-ALL MINT LP'S-FIXED PRICE				
Baysiders	Over The Rainbow	Everest 5124	\$20	
Jimmy Wasley	Fabulous	Crown 5014	13	
Silly Storm & Valiants	This is The Night	Famous 504	15	
Deep River Boys	Presenting	Canden 303	50	
Shirley and Lee	Let The Good Times Roll	Warwick 2028	15	
Frankie Ford	Sea Cruise	Ace 1005	14	
Heartbeats	1000 Miles Away	Roulette 25107	15	
The Flatters	The Flatters (Black)	Federal 549	12	
Buster Brown	Fire 102	Fire 102	12	
Freddy Cannon	The Explosive	Swan 502	15	
Kathy Young & Innocents	Kathy Young and Innocents	Indigo 504	12	
Etta James	Dance With Me Henry	Crown 360	M-	10
Silly Ward and Dominoes	Silly Ward and Dominoes	King 733	40	
Olympics	Party Time	Arven 429	15	
Mickey and Sylvia	Love is Strange (stereo)	Canden 863	G	12
Olympics	Something old-New	Mirwood 7003	5	
Jimmy Reed	I'm Jimmy Reed (brown)	Vee Jay 1004	VG+	8
N. Mayer & Twilights	N. Mayer and Twilights	Fortune 8014	6	
Sparks, Desires, etc.	Favorite Groups	Hit 1005	25	
Johnny Beativo	Cheating on Me	RCA LPM 2149	BID	
M. Williams & Zodiacs	Stay	Spheresound 7007	BID	
Ink Spots (late 30's-early 40's)	These Cats Are High	Ace of Hearts 49	MINS10	
Ronnie Hawkins	Ronnie Hawkins	Roulette 25078	BID	
Golden Records	Golden Records	RCA LPM 1707	MINS15	
Big 15 (warp)	Big 15 (warp)	Ace 321	VG+	MINS15
Little Eva	Loco-motion	Dimension 6000	BID	
Beatles	Ain't She Sweet	Atco 33-169	BID	
Supremes (45 RPM)	Just For You And I	Ace 534	\$10	
El Dorados	My Loving Baby	Vee Jay 115	7	
Jimmy Bowen (EP-Pic Cov)	I'm Sticking With You +3		BID	

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